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KATIE EMMETT.

MIRROR INTERVIEWS.



Charles H. Hoyt.

This week's interview is with America's leading farce-comedy writer, Charles H. Hoyt. Most of his plays are sugar coated pills that embody a social satire of one sort or another. In telling me about his career Mr. Hoyt said:

"I was born at Concord, N. H., on July 26, 1860. My father was at that time a wholesale merchant at Concord, but had previously been prominent among the younger democrats of the State, and had held an important appointment in the postal department under President Pierce. My mother died when I was a mere child, and father was in the habit of taking me as a companion when he went traveling. He sent me for two winters to the Latin School in Boston, where I achieved a record for almost everything but scholarship. However, I managed to learn enough to pass an examination for college. About this time I received an appointment to West Point, but the physical examination was a trifle beyond me. Besides, I had developed an ambition to go West and be a stock raiser. Father cured me of this laudable and intellectual ambition by purchasing for me an interest in a Colorado sheep ranch. The cure was effected in six months."

"What did you do after being cured?"

"I returned to Boston and said to myself, 'I'll be a journalist.' So I haunted the newspaper offices till the city editors finally began to give me assignments to get rid of me. My father, however, desired me to study law, and as I saw no prospects of immediate wealth in newspaper work I went to Charlestown and for a time read law in the office of my father's old friend, ex-Chief Justice Cushing. One day I said to the Judge, 'Well, how am I getting along?' The Judge answered, 'You know all my good stories, and I know all yours.' That settled the law business."

"Why?"

"Because I was apparently not cut out for a legal luminary. My next experience was on a daily paper at St. Albans, Vt. Then I returned to Boston and had special charge of the humorous 'All Sorts' column in the Boston Post."

"How did you drift into playwriting?"

"By mere accident. One day I was passing the Howard Athenaeum in Boston when Manager Harris stepped up to me and said: 'See here, Charlie, I want a sketch for my stage-manager, Frank Wright. Can't you get me up something that will suit?' The more I protested my inability to supply the demand, the more he insisted. So that evening I went to work and wrote a short sketch called Gifford's Luck. As it was exceedingly well acted, it met with some measure of success, which turned my head to such an extent that I at once set to work and ground out a thrilling melodrama with the romantic title of Cezalia. It was highly spoken of by the critics, but there was nothing eloquent about the box-office receipts, so I dropped melodrama there and then."

"But you are reported to be writing a baseball melodrama at present?"

"That's a mistake. I'm writing a baseball comedy-drama, if you will. It's to be produced next season at the American Theatre, and Captain Anson, of the Chicago Baseball Club, an old friend of mine, has consented to appear in it. I'm something of a baseball crank, and I think that if you will study the class of men in the grand-stand who attend the game at the Polo Grounds, you will agree with me that baseball is a gentleman's game. At all events, I think I can evolve a baseball play that will entertain the theatre-going public. Of course it remains to be demonstrated whether the play will draw or not. Every play is a failure until it has been produced and endorsed by the public."

"What did you write after Cezalia?"

"I wrote A Bunch of Keys. I had a friend named Dinsmore, who was the traveling agent of a plow company. Dinsmore made up his mind that he had seen enough of hotel life to know how to get rich by keeping a tavern. So he went to Charlestown, N. H., and bought a little hotel. Well, sir, Dinsmore had a series of experiences in his capacity of country Boniface that seemed to me exceedingly ludicrous. One day I related some of them to Willie Edouin. Edouin laughed heartily and wound up by saying, 'That would make an awfully funny comedy. If you'll write it, I'll produce it.' I went to work, and when I had finished the piece, it seemed to me the veriest trash that had ever been written. I expressed myself to that effect to Mr. Edouin, who after reading my manuscript, was not inclined to contradict my opinion as to its general worthlessness."

ness. But his wife, Alice Atherton, had faith in the piece."

"Did Frank Sanger have an interest in A Bunch of Keys?"

"Yes, Frank Sanger was Willie Edouin's partner, and I sold them A Bunch of Keys for \$500. It was produced in Providence and went very badly. Frank Sanger told me not to feel discouraged as he intended to give the piece a fair trial. Charley Thomas, who understood me better than anybody else in the world, watched the performance very closely. He was the best critic I ever had. After the performance he insisted that there was money in the piece, and that while I had made a new departure in farce-writing, the performers had not made a new departure in farce-playing. He convinced me that the trouble came from the fact that they were playing a new thing on old methods, and advised me to get the manuscript back if I could."

"And did you?"

"I came pretty near it. I went to Edouin and said: 'Willie, you and Frank have paid me \$500 for A Bunch of Keys. I'll give you back what you paid me.' Willie answered: 'You seem very anxious to get it back. What do you want to do with it?' 'Oh, nothing,' I said, 'perhaps I'll burn it or sink it in the river.' He was just about to agree to return the manuscript, when his wife, Alice Atherton, who was in the next dressing-room, shouted out: 'I don't care what Willie does. I own a quarter interest in the piece, and I'm going to stick to it.' Then Edouin pressed me to tell him why I wanted the manuscript back. I told him that he was no doubt an excellent stage-manager, but that he hadn't grasped my idea. The upshot was that it was agreed that I was to rehearse the piece myself during the following week in Boston. That was my opportunity. I worked like a beaver, and when the piece was again tried in Lowell, the audience screamed at it, and it proved a great hit."

"In what respect did the Lowell production of A Bunch of Keys differ from that given at Providence?"

"Simply that the performers carried out my ideas of characterization. The average audience has outgrown the notion that there is anything to laugh at in an actor appearing in a grotesque necktie unless his acting is as grotesque and amusing as the necktie. I impressed the actors with the importance of keeping things moving, without resorting to the old-fashioned knock about methods. There are no end of funny types in American life, and I attribute my success in a measure to the fact that I have been able to reproduce these types with more or less humorous exaggeration in the various plays I have written. To do this I have had in the first place to find actors to suit the characters, and then to rehearse them over and over again until they actually portrayed the humorous type I intended to reproduce."

"The majority of your plays were intended to satirize some social folly, were they not?"

"Oh, most of them contained a harmless sort of satire. I never posed as a reformer, but I like to poke fun at anything that is ludicrous, or at any type of individual that strikes me as being eccentric, mean or narrow-minded. A Rag Baby made fun of would-be sports. A Tin Soldier ridiculed the autocratic rule of the plumber, and endeavored to give a humorous elucidation of the trials and tribulations of the young wife when she first sets up housekeeping. A Hole in the Ground was an attempt to amuse the public with the ludicrous happenings at a country railroad station. A Brass Monkey poked fun at superstitions and superstitious people. A Texas Steer was a caricature of the rural congressman and introduced various other political types of an eccentric order. A Temperance Town satirized the Vermont liquor law."

"Then you admit that at least one of your plays was an out-and-out satire?"

"That depends on how you take it. My main object in writing the play was to furnish an entertainment that would draw the public. I thought that I could extract amusing material from the Vermont liquor law, and that's why I wrote a play upon that subject. At the same time I must confess that it afforded me considerable satisfaction to expose the inquisitorial cruelty of the law and its unjust interference with personal liberty. I am not an advocate of the indiscriminate sale of rum, but it makes my blood boil to hear of a poor devil having been sent to jail for sixty years on an accumulative sentence because he could not pay a fine of \$7,000, and had to work it out at the rate of thirty cents a day. Fortunately the Governors of Vermont have been humane men, and the victims of this bigoted law were generally pardoned after serving a few years."

"What other plays have you written besides those you have already referred to?"

"After the success of A Rag Baby I wrote A Parlor Match to order for Evans and Hoyer on a contract of \$5,000. As you know they played the piece up to season before last and made a fortune out of it, which I don't begrudge them, because they are both good fellows. I think the best play I ever wrote was A Midnight Bell, which was in manuscript as early as 1884, but was not produced until the season of 1887-88. It was a departure from my farce-comedy method, being a comedy with a consistent plot. Its motive was a protest against certain phases of meanness and malice in rural communities. Bronson Howard, who is always saying nice things about my plays, said he considered the climax of the second act one of the most ingenious and original acts of construction of any play he had ever seen. I value that compliment, because I consider Mr. Howard one of the foremost dramatists of our age."

"Which of your plays has proved the most remunerative?"

"A Trip to Chinatown has distanced them all. It made \$100,000 both the first and second season. It has been played for five seasons, and we have had two companies playing it during

the past four years. The total profits have amounted to \$500,000. The piece has no special theme. It is a lot of lively nonsense thrown together, and one reason of its constant popularity is that I am always tinkering at it to introduce something new that will keep it up-to-date. Then the public never seem to tire of the hypochondriac, the flirtatious old man, and other characters that have their prototypes in real life."

"Are A Milk White Flag and A Black Sheep the only two plays you have produced since A Temperance Town?"

"Yes, they complete the list. A Milk White Flag satirizes the social proclivities of our amateur citizen soldiers. I'm one myself. I belong to a militia regiment up in New Hampshire. A Black Sheep is founded on a Scriptural text. 'And the last state of that man shall be worse than the first.' It shows the effect of civilizing influence on an Arizona cowboy. After being reclaimed he becomes an obnoxious anglo-maniac. The piece has been played for some time on the road, and will open the regular season at Hoyt's Theatre next November."

"Are you at work on anything now besides the baseball play?"

"Yes, I'm at work on a comedy in which Mrs. Hoyt will play the leading role. A great deal of my time of late has been taken up by my political duties as a member of the New Hampshire Legislature, but I shall have more time to devote to playwriting after my legislative term expires. As you know, Frank McKee has taken poor Charley Thomas' place. He is my partner, and relieves me to a great extent of the business management of our various attractions."

"Do they take you seriously up in the New Hampshire Legislature?"

"Well, now, you don't suppose my constituents sent me there to crack jokes, do you? I'm a member of the Judiciary Committee. One day I took the committee down to Boston to see A Black Sheep. As they were all prominent members of the Legislature, the other members, on becoming cognizant of their absence, strayed off one by one, leaving the session without a quorum. General Twitchell made an indignant speech, raking the members of the Judiciary Committee for neglecting the affairs of State to attend a show of no earthly importance to the public weal. There was a great ado about the matter. Sermons preached against us, editorials written against us in the New Hampshire papers, and our little outing caused quite a tempest in a teapot. General Twitchell, who is a most estimable old gentleman, and respected by everybody, somehow got it into his head that the Judiciary Committee were down on him on account of his speech. So in order to convince him of our friendly feeling, in spite of his having exposed us as political truants, we had him called to the bar on the last evening of the session. The General kind of suspected that he was to be made the subject of some practical joke. When James O. Lyford, who was a member of our committee began to address him, he looked forward to a speech in which he would be gilded by Merry Hades. Instead, Mr. Lyford paid a glowing tribute to the General's services as a soldier and to his great faithfulness to his constituents and the State at large. At the conclusion of his remarks Mr. Lyford presented the General with a gold-headed cane in behalf of the members of the Judiciary Committee. The old gentleman was so taken back that he almost cried, but he soon mastered his emotion, and in response made the best speech of the session. The cane convinced him that there wasn't a black sheep on the whole committee, and I don't believe he would part with that cane for ten thousand dollars."

At this point the interview was interrupted by Frank McKee coming in to take Mr. Hoyt up to the Polo Grounds to see Dad Clarke pitch for the New Yorks, so that he could confuse the proper realism into his forthcoming baseball play.

A. E. B.

KATIE EMMETT.

The picture on the front-page of this issue represents Katie Emmett in the title-role of her new comedy melodrama, Chat, an American Boy. While Miss Emmett has played nearly every line of character in the drama, it is as the laughing and mischievous street arab that she has won her greatest success, and it is not putting it too strongly to say that she has no rival on the stage in this line of work. Her characterization of the New York gamin is an artistic bit of work.

Miss Emmett has been one of the most successful stars for the past six years. Half of that time she has appeared in The Waifs of New York; while for the past three seasons she has starred in the dual role in her Irish play, Killarney.

Previously to her starring tours Miss Emmett was stock star at the Academy of Music, Chicago, for six years, and she had been a prominent member of the stock company at the Walnut Street Theatre, Philadelphia, having made her first appearance in the latter city.

Next season Miss Emmett will return to boy characters and melodrama, her new play having been written expressly for her and so constructed that Miss Emmett will have every opportunity to appear to the best advantage in the line of work in which she excels.

Her company will be the largest and strongest in every respect that Miss Emmett has been identified with, and if a personal popularity that extends over the country, coupled with her ability, is anything to judge by, her future should be as successful as the past has been.

ARTHUR FORREST ENGAGED.

A. M. Palmer and Edwin Knowles have engaged Arthur Forrest to play the leading part in the new play by A. C. Wheeler and Edward M. Alfriend, which they will produce at the American Theatre early next season. The piece has not yet been named.

GOSSIP OF THE TOWN.



Above is presented an excellent likeness of Lee Jarvis, who last season played Bella, the English slavey, with Emily Bancker in Our Flat, a part in which she showed marked ability, and which won for her deserved praise wherever she appeared. Miss Jarvis' first appearance was with Mr. and Mrs. E. A. McDowell, during their tour of the West Indies and South America. With them she played soubrette and ingenue roles, appearing in Engaged, The Shaughraun, The Forge Master, Pique, A Scrap of Paper, The Rivals, the title-role in Betsy, and Eily O'Connor in The Colleen Bawn. The next engagement was with A Railroad Ticket, where she replaced Mrs. George S. Knight. Her exquisite singing of "Comin' thro' the Rye" will be remembered by playgoers, while with that attraction. Then followed one season with The Tornado, in which she played the soubrette part. During an engagement at McVicker's Theatre, Chicago, recently, Miss Jarvis originated the part of Bess in The Light that Failed, a dramatization of Rudyard Kipling's book. The picture above presents Miss Jarvis in this part—that of an artist's model—representing Melancholia. She received high praise for her work in this character. Miss Jarvis has a mezzo-soprano voice of wide range, she having sang the title-role in Erminie and leading parts in other operas. She has not yet decided on her plans for next season. The photograph is by Thors.

J. Aldrich Libbey has retired from The Sphinx. In explanation, Mr. Libbey says: "I was engaged as a singer, and didn't have anything to sing."

Nellie Dunbar, who made a success in the ingenue role in Pawn Ticket 210 last season, will play the part of Mrs. Hamilton Clark and sing her baritone solos in Delmonico's at Six next season. Charles J. Stine and Ollie Evans have been re-engaged by Manager J. M. Ward to assume roles and do their specialty in the same piece.

Jack Hirsch arrived in town from Chicago last Thursday morning and returned to the Windy City the same day.

Ida Sollee (Mrs. Julian Greer) has been granted a divorce from her husband, and the decree allows her to assume her maiden name.

Society women under the lead of Mrs. Sutro appeared in tableaux vivants at Palmer's Theatre last Thursday night for the benefit of the Cotton States Exposition. The audience was made up largely of Southern people.

In the suit brought by Isabelle Urquhart against Loie Fuller, a verdict has been given against the defendant for \$1,000 with an additional allowance of five per cent. for the plaintiff's counsel's fees.

Leo Hardman has closed a successful season of fifty-two weeks with Ezra Kendall. Mr. Hardman made a hit in the character of Grandpa Happyday.

Mary Breyer will deliver a temperance lecture at Poughkeepsie to-day (Tuesday).

The Detroit Free Press compliments Harry Eling, business manager of the Empire Theatre in that city, for his courtesy and fineness for the position.

Madame Belle Cole, the American contralto, who has been singing in Europe, arrived in New York on the Majestic on Wednesday. She was called to her home in Chautauqua by the illness of her father.

Hsu Soy Rwang, the Chinese consul, with his wife, gave a box party at the Casino, last Wednesday night, their guests being residents of this city.

Millie Collyer, the eleven-year-old daughter of Dan Collyer, made her debut as an amateur last week at an entertainment for the benefit of the Church of the Annunciation in Harlem. She recited, sang a character song, and impersonated a tough girl.

Over \$35,000 of a fund of \$50,000 to insure an independent and exclusive grand opera season in Philadelphia has been subscribed in that city.

Interest is shown in Hartford as to the disposition that may be made of the famous Hawley collection of violins. The owner of the collection—Mrs. R. D. Hawley—died on June 5. In the collection are some of the finest Cremona instruments, several genuine Amati violins, several of Stradivarius' make, and the "King Joseph" violin, used by a pupil of Stradivarius. Mrs. Hawley had been urged to leave the collection to the Connecticut Historical Society.

J. HARVEY COOK.



Above is a picture of J. Harvey Cook (from a photograph by Morrison) in the well-known character of Paul Kauvar, which he has played successfully for the past season. The press in many cities has praised his work in the part. Mr. Cook is young and ambitious, has a fine stage presence, and a strong, musical voice, and will no doubt grow artistically and in popularity. He has had the advantage of excellent training in first-class stock companies. Mr. Cook has not yet decided on his plans for next season.

AN AMERICAN ABROAD.

Elmer Grandin, author of *Slaves of Gold*, writes to THE MIRROR from London under date of June 3:

"London is in the height of the season. The weather is delightfully cool and the theatres are all doing large business. The Notorious Mrs. Ebbsmith, which is on for the Summer at the Garrick, will be brought over to us by John Hare. Business was large while Mrs. Patrick Campbell was in the cast. She is now playing *Fedora* at the Haymarket with Mr. Tree. Olga Nethersole has assumed the role of Mrs. Ebbsmith, with a fair degree of success. The play, however, is very strong, and Mr. Hare a very fine actor, and I have no doubt will meet with favor in America.

"Through the courtesy of Sir Henry Irving we visited the Lyceum and enjoyed a very pleasant evening. The bill was a series of one-act plays. The first, a curtain-raiser, by A. W. Pinero, was entitled *Bygones*. It is a perfect gem. The leading role, that of Professor Giacomo Mazzoni, is played by Sydney Valentine. It is a splendid performance.

"Mr. Irving appeared in *A Story of Waterloo*, by A. Conan Doyle. His character is that of a Waterloo veteran, supposed to be about ninety years of age. As he made his appearance he received an ovation, the entire audience rising and cheering him for fully two minutes. Mr. Irving's makeup as Corporal Gregory Brewster was a study, and the truth and tenderness with which he invested the character of the decrepit old soldier moved the audience to tears. The last play of the evening, *Don Quixote*, will not be appreciated by the larger number of theatregoers, but to the thinker and intelligent critic it will prove a treat. As Mr. Irving walks upon the stage Cervantes' unfortunate hero lives again.

"The honor conferred upon Sir Henry Irving is discussed with the greatest satisfaction in theatrical circles.

"We get THE MIRROR weekly at Low's Exchange, and greet it with open arms as our old and cherished friend."

DETECTIVES SUCCESSFULLY DISGUISED.

Alfred Louis Baur, a Boston lawyer, after uttering several forgeries in that city, in the form of cheques for large amounts, was arrested in this city last week. He had taken rooms on Park Avenue and was said to be organizing a dramatic company to play the Summer resorts.

Baur had so cleverly evaded arrest that two New York detectives disguised themselves in order to capture him. Detective Price shaved off his moustache and put on a wig, and Detective McCafferty put on false whiskers. The former applied to Baur for a position as an actor. Baur accepted him, and was at once taken into custody.

The forger is the son of the late Dr. George Otis, a surgeon in the army. He was adopted by his grandfather, the Rev. Alfred Louis Baur, whose name he assumed. His grandfather died some time ago, but is said to have left him a good income. The forgeries complained of were of the name of Manuel C. Phelps, the executor of the dead clergyman's estate.

HERRMANN PAID.

Herrmann the magician would have been arrested last Tuesday and taken to Boston if he had not promptly paid \$4,000 to Lawyer Julius Franke.

Mr. Herrmann was arrested in Boston last season as a non-resident for debt on Franke's complaint, the debt being for professional services, and Forbes and Tompkins became sureties for his appearance when wanted.

This bond was forfeited and Lawyer Franke had a policeman in this city on Tuesday night ready to take the magician to Boston. The payment of the \$4,000 relieved Mr. Herrmann of all further annoyance.

MARIE BURROUGHS.

THE MIRROR presents on this page a picture of Marie Burroughs from a photograph by Thors, of San Francisco. Miss Burroughs recently closed her first starring season, which was successful beyond expectation, and seems to have established herself in this position.

Miss Burroughs was born in California on Sept. 21, 1866. During one of Lawrence Barrett's engagements in that State his attention was called to Miss Burroughs, who recited for him. He was so impressed with her budding ability that he gave her a letter of introduction to the management of the Madison Square Theatre in this city, upon whose stage she made her first appearance as Gladys in *The Rajah*, and where she was for several seasons a growing theatrical figure.

The first part originated by Miss Burroughs was that of Irma in *Alpine Roses*. She played leading and juvenile parts in *Called Back*, *Esmeralda*, and *Young Mrs. Winthrop*. Through the courtesy of the Madison Square management Miss Burroughs appeared with Wallack's company, playing *Zicka* and *Lady Clare*. Miss Burroughs was retained in her important place in the Madison Square Theatre when A. M. Palmer assumed the management. Since she became the leading lady of E. S. Willard—a position which she held for several seasons up to the time of her starring venture—Miss Burroughs' stage career is well known.

THE DAMROSCH OPERA SEASON.

Encouraged by the great success of his Wagner opera season this Spring, Walter Damrosch has decided to give a five months' season next year, opening on Nov. 18 in Chicago.



MARIE BURROUGHS.

His company will visit all the principal cities of the country, touching such remote points as New Orleans and San Francisco. The New York engagement will be for three weeks, either at the Metropolitan Opera House or the Academy of Music.

Mr. Damrosch's venture will be on a far more elaborate scale than that of the past season, and his list of artists promises first-class productions. Among them are the two greatest dramatic sopranos of Germany, Frau Katharine Klafsky and Frl. Ternina, as well as Frl. Johanna Gadske, Wilhelm Gruening, Demeter Popo, cici, Emil Fischer, Conrad Behrens, William Mertens, Nina Schilling, Marie Maurer, and possibly Barron Berthold. Negotiations are also pending with Herr Rithmuhl, a famous baritone, and a well-known prima donna. The company will number 170 persons.

The stage management will be under Carl Harder, and the company will carry scenery for all the operas. In addition to the seven music dramas given last season, the company will also present *The Flying Dutchman*, *Fidelio*, *Der Freischütz*, and *The Scarlet Letter*, the last named in English, an opera founded on the Hawthorne romance by Mr. Damrosch.

HUBERT WILKE'S ILLNESS.

Hubert Wilke, of Lillian Russell's company, suddenly became ill last Tuesday, and his place in the company was taken by Paul Masacens. Mr. Wilke was removed to the St. John's River side Hospital in Yonkers early on Thursday and an operation for appendicitis was performed by Dr. William H. Sherman. It was found that a cherry-stone had lodged in the intestines. The operation is reported to have been successful, and Mr. Wilke is on the road to recovery.

A CHAT WITH MR. SHANNON.

"There is no truth in the silly rumor that I was in some way connected with Rose Coghlan during the past season in a business sense," said J. W. Shannon yesterday. "I suppose the foundation for the report lies in the fact that I had a monetary transaction with Miss Coghlan and her husband John T. Sullivan. It was entirely a private affair, so I prefer to say no more about it at present.

"I suppose an actor that has sustained a compound fracture of a leg may with painful truth assert that he has had a broken season. I was certainly fortunate in falling into the hands of so skillful a surgeon as Doctor Gerster, the brother of the once famous prima donna, Etelka Gerster. He seemed to take an especial interest in one connected with the stage, with, as you can see, the most gratifying results.

"Do I think there is any foundation for the notion that exists in certain quarters that managers prefer young actors to those of the old school? I can only say I am not aware that any such discrimination exists. It is simply a matter of business. A manager for the cast of a new play selects people best adapted for the various parts. Sentiment doesn't enter into the matter at all. Yet all things being equal, I think the manager prefers the experienced actor. Every new play hangs in the balance on a first night, and it is on those occasions that the experienced actor is most in evidence.

"What do I think of dramatic schools? The present combination system nearly makes them a necessity. Stock companies are things of the past. The opportunities they afforded to beginners no longer exist. While they flourished young men and women commenced on the lowest round of the histrionic ladder and were taught

PROFESSIONAL DOINGS.



Frank Cambello, whose likeness is presented herewith, made his first appearance on the stage with Newton Beers, in *Lost in London* during the season of 1889-90, in the part of Gilbert Featherstone. He supported Robert Downing for two seasons, playing heavies and character parts. Last season he was with Edmund Collier in *The Cross Roads of Life*. Mr. Cambello is a man of fine physique and commanding stage presence, and will probably upon opportunity make his mark as a leading man. He will sail for England on July 6, returning about the end of August. During his tour abroad Low's Exchange, London, is to be his address. The photograph from which our portrait was reproduced is by Falk.

It is said that W. S. Gilbert will visit this country to supervise the production of his new play, *His Excellency*.

The members of the Lyons-Grunewald Stock company comprising Ed. Lyons, Verner Clarges, Clarence Handysides, Alfred Fisher, Ernest Elton, W. S. Hartford, J. H. Reddy, Lon Stevens, Ethel Winthrop, Perdita Hudspeth, Gretchen Lyons, Nelette Reid, and Beth Franklyn, left New York on Thursday evening for Quebec, where they opened on Monday in *The Magistrate*.

Carrie Daniels and Beverley Sitgreaves are in the London cast of *Gossip*.

Walter Botto, who was indicted some time ago on a charge of selling passes on the Lyceum Theatre was again a prisoner in the Tombs Police Court on June 8. The complainant was S. Van Wyck, a lawyer, who succeeded in having the other indictment quashed. Botto is charged with forging Van Wyck's name to a cheque on the Hide and Leather Bank. He was held in \$3,000 for examination.

Freddie Huke (Mrs. Martin Hayden) arrived from Europe on June 8. Martin Hayden will be here in August.

Tony Denier before sailing for Europe gave Seavey, the scenic artist, an order for the scenery for his Uncle Tom's Cabin.

Justice Fitzsimmons, in the City Court on June 8, granted an order for a commission in London, England, upon the application of Senator Jacob A. Cantor, to take the testimony of Loie Fuller, his client, in the action brought against her by Isabelle Urquhart and her husband, Guy Standing, to recover \$221 for breach of contract. The plaintiffs say that they were engaged by Miss Fuller on Aug. 2, 1893 for six weeks at a salary of \$200 a week. They allege that they were summarily dismissed at the end of two weeks.

The 1492 company at the close of their season remained over in Boston two days in order to give a benefit for Edward E. Rice. They were obliged to pay their board for that time and their fares to New York—about \$5 apiece. They naturally complain of this exaction, as Mr. Rice presumably was better able to afford the expenditures than they were.

The New York Comic Opera company left this city for Minneapolis on Monday, and will begin its engagement in that city on June 24. It includes Adelaide Randall, A. Montegriffo, Joseph Lynde, Rose Beaudet, John G. Bell, Eddie Smith, Clara Randall, Georgie Bryton, and a chorus of thirty, under the musical direction of Charles H. Hoffman and the business management of William S. Moore.

Maida Craigen will go on tour next season with a repertoire of two plays, *A Duel of Hearts* and an historical piece in four acts.

Frank R. Bennett is negotiating to go in advance of a first class attraction next season. Meanwhile he has rented a cottage at Bath Beach, where he will spend the Summer with his family.

The Chicago *Chronicle*, which was born but about a fortnight ago, is said to have already won substantial success, owing, no doubt, to the fact that recent newspaper consolidations in that city left the Democratic field unoccupied until the appearance of the *Chronicle*. Hepburn Johns is the capable dramatic editor of the new paper.

Sadie Stringham's stock company, under A. G. Thomas' management, will open an eight weeks' season at Great Barrington, Mass., on July 1. The company will include John Burke, Benjamin Grinnell, Charles Prince, Wallace Jackson, Ella Gardner, Eva Selbie, Lydia Barry, Silence Vase, and Sadie Stringham. Before opening with her company Miss Stringham will play a two weeks' engagement in comic opera at the Grand Opera House, Boston, singing character parts.

TRILBY TRANSPOSITIONS.

When Trilby goes to Chicago Wilton Lackaye and Virginia Harned will go with it, to play the parts in which they are now successful at the Garden Theatre. W. H. Thompson will take Mr. Lackaye's place as Svengali in the New York cast and a fine performance may be expected from him. Overtures were made to Alexander Salvini to play Svengali, but he did not deem it advisable to descend from the firmament of stars even temporarily. Mr. Salvini would have made a superb hypnotizer, according to the belief of many.

INJURED BY FALLING SCENERY.

Charles T. Aldrich, a member of a vaudeville company playing at Lothrop's Opera House, Worcester, Mass., last week, was on Monday seriously hurt by a heavy piece of scenery that fell from the gridiron. Mr. Aldrich was knocked senseless, but soon revived and went on with his turn.

THE GRUMBLER.

A DAY or two before the departure of Dr. Parkhurst for Europe I was pursuing pleasure on a bicycle on the Boulevard when I overtook that prominent person on a wheel.

I have never heard Dr. Parkhurst preach. Those who have heard him have told me that he has none of the graces of the orator and nothing of the sounding cadence of the elocutionist.

They say he simply summons strong language from his depths and bites it off a word at a time with strict impartiality as to relative vocal values. Unlike the actor, he does not juggle with vowels for aural surprise.

I have read more or less of Dr. Parkhurst's writings in his municipal crusades that have sent so many heads to the basket and painted a picture of amazement and discomfiture on many an official face that was wreathed in sneers when the doctor, like the convalescent, first began "to sit up and notice things." And I am ready to affirm, no doubt with a majority, that he writes straight from the shoulder.

What I have liked about Dr. Parkhurst has been his tendency to call the devil by his legitimate name, and in contexts that, in a layman's mouth, would sound very much like what the ancient blue statute designated as "profane swearing." He—the devil—in Dr. Parkhurst's mouth has not been merely the superintendent of hades. He has been plainly and unmistakably the devil. And in other ways the doctor has called a spade a spade. If he had referred to it indefinitely as a useful but nameless accessory of agriculture things would be very different in this town to-day.

But I must confess that Dr. Parkhurst on a wheel was a disappointing spectacle to me. Not the simple fact that the doctor was on a wheel, but the figure he cut. I could have pictured this reformer on a bicycle in my mind's eye to far different effect. I could have imagined him as graceful in pose and as aggressive in movement as a knight of old on horseback, with sanguinary spurs and lance couched, flying at some pretender who, in a moment, should bite the dust.

In short, I should have expected him to look knightly, forceful, dramatic. In sober earnest he looked like a figure in farce comedy. The picture was really Quixotic.

He rode the wheel as though it were to him a very strange contrivance. He wore a black slouched hat, one of those fluttering coats of black alpaca that always accentuate angles and destroy curves, and his trousers were gathered at the ankle with those spring devices that make a small foot look a large one and a large foot gigantic. His bicycle seat was set too short for his length of limb, so that his legs never lost the suggestion of cranks. His arms were held akimbo. His head was poised so that he seemed always to be looking far away over the heads of pedestrians and teamsters. This was perhaps owing to the low perch of his spectacles, which he probably had not confidence to replace. His chin, haloed by the whiskers that alone would prove as a means of identification if all else failed, was projected with a suggestion of aggressiveness that his general timidity of demeanor belied. He picked his way as if only just the vehicles that swarmed his path, and showed far more fear of an ash-cart than he has ever displayed while fighting a horde of officials entrenched in public place.

But beneath all this incertitude and humility of action Dr. Parkhurst indicated that he had taken to the wheel from conviction, and that there would come a time when he would ride it with confidence and benefit. It is too much to expect that he will ever ride it with grace.

As he sailed down the Boulevard he was recognized on all sides. Up-going horse cars stopped that their drivers and conductors and passengers might watch him. Draymen pulled up and craned their necks backward to keep him in view. Children stood on the curbstones quiet and open-mouthed in wonder.

And it was not the oddity of the picture that the good doctor presented that inspired this attention, but the fame of the man. And this fame, be it said, is so potent that not a smile curved any onlooking face, whereas, had the wheelman been a stranger, he would have provoked laughter.

Smiling at Dr. Parkhurst went out of fashion in New York at the time the politicians began to go out.

This seems to be an era of spectacular matrimony among those who are fond of ostentation, and especially among that particular set known as the Four Hundred.

An attempt to stage a picture of vulgar blazonry and brazen vulgarity like that which characterized a wedding recently at a swell resort would end in ridicule, even though it might be tried in the spirit of burlesque.

Stage sensation and theatrical show are tame and colorless by comparison. And the stage jeweler, whose gems are bogus, although large and sparkling, has been fairly outdone by those who ply his handicraft with legitimate material.

Perhaps—as the word brazen etymologically goes back to brass—I should have characterized the recent vulgarity as diamondized and golden. But that would not alter the case.

Gimcrack journalism, with its descriptions illustrated with cuts of everything from garter-clasps to shaving-mugs, has so inspired competitive parade among persons who wallow in millions that after a few more weddings in which millions compete in display we may expect startling things.

Why stop at a pair of opera glasses bediamonded until they cost \$2,000?

And imagine, if you can, a woman of the first

social circles scanning the stage and surveying remote persons in an audience through a lorgnette that enters into competition with the lighting apparatus of a theatre.

If this sort of thing goes on increasingly, we may expect to witness some startling variations in opulent ostentation.

It is very much like killing with kindness to load down a happy pair who are just beginning united life with more gold and other valuable things than they can find storage for.

And it is safe to say that many a daring burglar in prison who may read a catalogue of the wedding gifts of the up-to-date kind among those blessed with more money than they know what to do with, will at once put himself upon his good behavior in the hope of a commutation of sentence that will enable him by and by to inspect the collection at leisure.

The field of experiment is narrowing as to the forms that such gifts shall take. If a wedding among the financial elect were to take place to-morrow, those interested in making the show novel would have to exercise ingenuity.

Perhaps we shall yet see among the spectacular accessories of such an event an orchestra playing upon diamond-studded instruments made specially for the occasion and given to the instrumentalists as souvenirs after the wedding march; caterers dressed in cloth-of-gold cut and fashioned by experts abroad; and even drivers and footmen with more diamonds than a successful circus manager can wear, in gold-tired carriages, with horses whose harnesses glitter with precious stones.

And yet it is difficult to improve upon the breed of horses, as it is to improve upon the manliness of the best men and the womanliness of the most admirable women of to-day.

All the rest is dross, even though it may glisten.

JAKES.

CONGRATULATIONS FOR GREENWALL.

Henry Greenwall has received numberless congratulations concerning his handsome new Lyceum Theatre in Atlanta from the best class of citizens there. The other day he received the following highly complimentary letter from the Governor of the State:

STATE OF GEORGIA, EXECUTIVE OFFICE,
ATLANTA, June 10, 1895.
Mr. Henry Greenwall, Lyceum Theatre, Atlanta.
MY DEAR SIR: At this late day I desire to return my thanks to you for the kind invitation extended to me to be present at the opening of the new Lyceum Theatre in this city.

The occasion itself was quite interesting, and the character of the audience and the enthusiasm with which they endorsed your new enterprise attested the appreciation of the people of Atlanta for this new theatre, which your generosity and enterprise has placed in their midst.

Situated as it is in the heart of the city, within 3½ blocks from the depot, in one of the best and wealthiest wards of the city, with excellent street-car facilities, under liberal and public-spirited management, enjoying, as it does, the confidence of the press and public, I do not doubt but that it will be successful as I know it deserves to be.

Again thanking you for your kindness and courtesy, I am yours obediently,
(Signed) W. Y. ATKINSON,
Governor.

The unsolicited indorsement of the Lyceum by Atlanta's representative people is highly gratifying to Mr. Greenwall. The Lyceum is an addition to the notable chain of Southern theatres controlled by him, of which he may well be proud.

FRANK DANIELS' TOUR.

The entire tour of Frank Daniels in The Wizard of the Nile for next season has been booked. After opening at the Alvin Theatre, Pittsburgh, on Sept. 30, the company will visit Buffalo, Cleveland, Detroit, and Chicago, and then come to New York on Nov. 4 for a run of two months at the Casino.

Mr. Daniels will begin his career as an operatic star under the most favorable auspices, and it certainly seems reasonable to believe that he will establish himself without undergoing the probation period which nearly every star passes through before success is attained. Nearly all the principals and most of the chorus have been engaged and the personnel of the organization will soon be announced.

The models of the scenery have been completed by Ernest Albert and they suggest a new and distinct field for spectacular effect. The Wizard of the Nile will have three full sets of scenery in which the Egyptian coloring will be attractively preserved. The company will number seventy people and nothing in the way of stage embellishment will be overlooked.

Kirke LaSelle and Arthur F. Clark, Mr. Daniels' managers, have taken an office permanently at the Casino.

KLEIN'S PLAY FOR LACKAYE.

Charles Klein is at work on a play entitled Dr. Belgraff, which Wilton Lackaye will star in, beginning during the early part of next season.

The play may be described as a mystical drama in four acts. The scene is laid in England, the stellar role being a German chemist and an occult scientist, who under the guise of his professional occupation manufactures the high-grade explosives used by the foreign anarchists in their deadly work of destruction. There is a strong love interest interwoven with the more dramatic features of the play, which is very intense. Mr. Klein, who is at Canarsie, L. I., is also preparing his libretto for Dr. Wolf Hopper, which will be produced next April at the Broadway Theatre.

BLACK AMERICA'S PARADE.

The colored people who form the show Black America, now exhibiting at Ambrose Park Brooklyn, had a street parade last Thursday in Fifth Avenue, this city. A troop of colored cavalymen, on foot, was followed by about thirty colored girls in white blouses and sailor suits fifteen colored men in dress suits were followed by a chorus of colored people, while the rear was brought up by a number of colored people wearing plantation costumes. A large crowd of sightseers watched the novel procession.

CAUSERIE.

Frederic Febvre, I am sure, is a very stale and uninteresting subject to most people, yet there is one thing worthy of remembrance that he said during his stay in America, which has not been chronicled.

One evening, after the second act of a play that was running at one of the Broadway theatres—a problem play—he said to Maurice Grau: "Problem plays—interesting, human problem plays—will always draw."

Mr. Grau answered: "Quite right, the man who will write another Camille will be a millionaire in no time, and make his manager a millionaire, too."

"I know a man who has written a better play than Camille," Febvre replied.

Grau asked with the utmost eagerness: "Who is he?"

Febvre answered by a gesture, a complacent smile on his lips, and the traditional motion of the forefinger, pointing to himself.

Grau, who had been ready to jump in a car, take a cab or a steamer to find the man who had written a better play than Camille, unbuttoned his overcoat and sighed deeply. Not even Maurice Grau took Febvre seriously, that time.

I wonder why Duse's managers or agents insist on circulating the report, previously to any important engagement in European capitals, that she is dying? I have it from very good authority that the famous Italian tragedienne is not very seriously ill, but is suffering from melancholia. It is a strange taint of heredity, this morbidness of character in one so gifted. Her father, it is said, also suffered from this distinctly nineteenth-century mental malady. The London papers announce that she is not going to play A Doll's House, or Divorçons this year.

Jules Lemaitre, the author, who has never been heard to answer "yes" or "no" to a question without reservations, has given an opinion of an egotist in the following sentence, which many of us ought to bear in mind: "He who is satisfied with himself is easily satisfied."

A young dramatist, full of the energy and enthusiasm that twenty-one implies, said to me the other day: "I have just finished a play which has been read by two competent persons recognized as nearly infallible judges of the drama. One said: 'I like your dialogue; it is natural and full of humor, but the plot is bad.' The other said: 'Your story is fairly good; it is a pity that the dialogue is so bad, so pointless and devoid of humor.' The young dramatist wondered what such a diversity of opinion meant. I suggested that one critic might have read the play before a good dinner and the other after a bad one. I tried to console the would-be Sardou with Balzac's most memorable saying: "The only thing which is more painful than an indigestion is unrecognized genius."

Madame Mathilde Marchesi, who is not only an admirable teacher but one of the cleverest of women, keeps with the utmost care an album in which all the pupils she has taught have written a few phrases on the morrow of some memorable performance which caused an epoch in their careers. Melba, Eames, Calvé, Sanderson, Nevada, are some of those who have expressed their admiration, love and eternal gratitude to their teacher, who made them what they were. Madame Marchesi confessed to me that she reads over these phrases of enthusiastic praise when some of her ex-pupils, after having become famous, rush into print and tell the world at large that they had sung since they left the cradle, and that they needed but a few lessons to perfect themselves in an art of which they had grasped all the intricacies at the age of ten.

And now a last saying, *à propos* of nothing, if you like—one of Paul de St. Victor's: "To count upon the gratitude of man denotes an ingenuous and unsophisticated mind—it is foolish."

MARTINE.

MR. DAMROSCH AND MR. WHITNEY.

The engagement of Barron Berthald by Walter Damrosch for his Wagner Opera company has given rise to considerable discussion. Mr. Berthald was a member of Fred. Whitney's Rob Roy company last season. When Mr. Damrosch engaged him it was with the clear understanding that he was free to enter into a contract for next season. Mr. Whitney afterward claimed that Mr. Berthald was under contract to him and could not, therefore, engage elsewhere.

It appears that Mr. Berthald's contract with Mr. Whitney gave the latter an option on the singer's services, provided he was notified before April 1 last. Mr. Whitney says that he gave such notification. Mr. Berthald says that Mr. Whitney did not. The matter resolves itself, therefore, into a question of veracity or of proof between the manager and the singer.

Mr. Damrosch has sent word to Mr. Whitney that he has no desire to be guilty of an unprofessional act in regard to Mr. Berthald; that he engaged the singer only under the belief that he was free to enter into an agreement, and that if Mr. Whitney can show conclusively that he has a just claim to Mr. Berthald's services he will cancel the contract.

The assertion that Mr. Damrosch owes Mr. Whitney special gratitude for allowing Mr. Berthald to act as a substitute for an incapacitated singer in Lohengrin at Boston last April is unfounded. Mr. Damrosch paid Mr. Whitney \$500 for Mr. Berthald's services the night of that emergency. Of that sum Mr. Berthald received \$200 and Mr. Whitney received \$300. Mr. Damrosch certainly paid enough for the accommodation to remove it from the plane of a managerial favor.

REFLECTIONS.



Among the men in the business department of the theatre there are few better known than E. D. Shaw, who figures at the head of this column. Last season Mr. Shaw was the business-manager of the Cawthorn Opera company, and in that capacity he piloted his organization from Chicago to the Pacific Coast and back, playing every important town on the route to good business. Mr. Shaw is thoroughly familiar with every detail of business management, and he bears the reputation of being able, upright and courteous. Mr. Shaw stands high in the Masonic order, and is a Mystic Shriner as well. Several propositions have been made to him regarding the coming season, but he has not yet made his plans.

THE MIRROR has received copies of the coat pocket and vest pocket date-books issued by the Correspondent Show Printing company of Piqua, Ohio. They are neatly made and conveniently arranged.

H. D. Clark, owner of the Ninth Street Opera House, Kansas City, Mo., is in the city. Mr. Clark says the past season was an excellent one, and that his bookings for next season are very gratifying.

H. G. Snow, manager of Damrosch's German Opera company, has booked the season of that organization in all the principal cities.

Laura Burt has not yet settled for next season. She is a Welsh girl and is patriotically studying quaint Welsh ballads at present, with a possible view to singing some of them in public at some future time.

M. S. Robinson promises much for the farce-comedy entitled On the Road, which he will put on tour next season. The cast will include several well-known performers, and every effort will be made to win success.

W. G. Stewart, the baritone, has gone to London with Augustin Daly's company.

William Morris' season of outdoor entertainment will soon open at Peoria, Ill. As You Like It will be put on with a good cast, and music will be furnished by a band that will go with the company to other places.

Emily Lascelles, by her counsel, James Foster Milliken, has brought suit in the Eleventh District Court under the "Working Woman's Law" against James T. Riley for \$23, and against Edward Whitfield and Thomas W. Dinkins for \$40.

A. H. Fitz, of the A. H. Fitz Music Company, publishers of popular songs at Minneapolis, Minn., is a son of Fannie Peak-Fitz, of the original Peak Family of Swiss bell-ringers, and is said to have inherited unusual musical ability. Mr. Fitz, who has produced several popular songs, writes his own words, music and harmony.

Joseph Hart will remain in town this Summer and complete arrangements for his new play, A Gay Old Boy. He has engaged Ignacio Martinetti to play the part of a French doctor, which was written specially for him, and Flora Irwin will play the part of a comic opera queen who married the hero of the piece.

The Professional Woman's League entertained Lotta Crabtree last week with music and exhibitions of fencing.

Dryden and Mitchell will star in a farce comedy season after next, under the management of David Traitel.

The Imperial Music Hall closed season on Saturday night with a benefit to the employees of the house.

A fire in Beverly, Mass., on May 29 burned Le' favour's Opera House with other property. The loss on the theatre was about \$5,000.

The Potter-Bellw company, which left New York on June 8, 1894, for San Francisco, closed their season on June 8 in New York at the Grand Opera House.

Guy Nichols, late of the Potter-Bellw company, has gone in advance of the Lyons-Grunewald stock company.

J. Aldrich Libbey is accredited with having made a hit as the Bedouin chief in the new opera of The Sphinx, now running at the Tremont Theatre in Boston.

Some time ago an action for divorce was begun against Isaac V. Streibig. At the preliminary trial Judge McAdam denied the plaintiff alimony pending trial. A few days ago she and her attorney appeared before Judge Henry A. Gildersleeve and had the case dismissed.

IN OTHER CITIES.

BALTIMORE.

The patrons of Ford's Grand Opera House had the pleasure of witnessing the initial production of a play written by the popular manager of the theatre, Charles E. Ford. Mr. Ford's play is a very simple, though beautiful story of incidents in the early history of Maryland, and possesses essentially a local interest treating as it does historical personages made famous by the period of the Revolution, and for whose memory the people of our State entertain a high degree of reverence. But apart from this local interest, the play which is entitled *The Colonial Cavalier*, has other merit. It is clean, wholesome and truly patriotic. It is the kind of a play that stimulates the better side of man, one that the young should see, as it inculcates a true lesson of high honor and love of country with a total absence of the spirit of jingoism. Mr. Ford is also to be complimented for its literary merit. Many of the lines are beautiful and retain the attention of the audience, while the situations, though not unusually dramatic, are easy and natural. Charles Carroll, of Carrollton, the subsequent signer of the Declaration of Independence, then a young man, returns from England, where he has spent all the years of his youth, in company with his friend and guardian, Sir George Germaine. The object of his return to America is to visit his estates, his father having but shortly died, and to enjoy the pleasures of a frontier life with the intention of ultimately returning to England. The elder Carroll had a charming niece, of whom he was exceedingly fond, and it was his ardent desire that she and his son should marry. In the furtherance of this desire he left the estates by his will in a manner contingent upon this marriage. Mary Darnell, the niece, was an ardent patriot, and when she found that Charles was apparently weak, submitting to the will of his guardian, and rather inclined, like most of the manorial proprietors, to side with the English against his own people, she determined not to comply with the wishes of her uncle, at least not until her cousin had proved himself to be a true American, and also that she would do all in her power to bring him to a realization of his sense of duty. Charles is at first indifferent, but when he has reason to believe that Mary is in love with Michael Cresap, a true-hearted frontiersman, he fell madly in love with her, and in the end openly espouses the rebellion, thus winning a loving wife and subsequent fame and honor.

Incidental to the main story there is a comedy element introduced through the characters of Polly Smith, a niece of the Governor of the province and Captain Otho Williams, a gallant soldier of the Continentals. Cast: Governor Robert Eden. . . . T. C. Valentine. Sir George Germaine. . . . Frederick Strong. Charles Carroll. . . . Frank R. Mills. Otho Williams. . . . William Bernard. Michael Cresap. . . . Wright Huntington. Carroll Darnell. . . . Othel Haines. Dr. Lorenz. . . . Harry Hottel. Merteus. . . . R. Fulton Russell, Jr. Mary Darnell. . . . Maude Odell. Polly Smith. . . . Anna Belmont.

At Harris' Academy of Music Hinrichs' Grand Opera co. presented a repertoire of operas, including *Carmen* and *The Huguenots*. The singer, Myrtle French, is rapidly becoming popular, the degree increasing with every performance. Madame Kronold still retains her hold on the public, and her work is characterized by an evenness that demonstrates her ability. Mons. Guille has been in poor voice, but he is now all right, and can take his high notes with the same ease as before.

All the comforts of home will be the attraction at Ford's week of 17-22. The stock co. is ingratiating itself in the good graces of the public, and the indications are that that the season will be a success.

Ex-Governor Carroll and family occupied a box at Ford's last evening to witness the Revolutionary drama in which his progenitor took such an illustrious share.

HAROLD RUTLEDGE.

PROVIDENCE.

The Falstaff Minstrels made their fifth annual appearance at the Providence Opera House 6-8 and the entertainment was enjoyed by very large audiences. The performances were considerably above the degree attained by most amateur organizations and the uniform excellence of every part of the programme was decidedly praiseworthy. Instead of the usual old-time first part, a bright musical sketch introduced the co. in solos, choruses, negro specialties and melodies. Robert Pollard, a member of the club and the past season with the Robin Hood Opera co., sang "The Friar" in a most pleasing manner and was several times recalled. The olio was bright, contained many new and novel features and the participants made hits. This was the entire programme: "Planter's Reception," with H. C. Patterson, George A. Freeman, E. G. Bixby, James E. Stevens, Robert Pollard, Walter H. Johnson, the Huling, George M. Cady, Dale Westland, and Walter Krantz in the cast. Violin solo, "Scene de Ballet," Charles H. Hope; "The Irish Convalescent," Mr. Sorley at the Seaside, Harry T. Wood; Falstaff Banjo, Mandolin and Guitar Club, introducing James H. Jennings, George E. Phillips, E. Manchester and Frederick Browning; C. W. Clissold, burlesque excentric, as A. G. Chaband, the Sanctimonious; "Aunt Hannah's Hoe Down," Dale Westland as Aunt Hannah, Walter Krantz as Uncle Rufe, Messrs. Cady, Johnson, Coughlin, Huling, Gale and Stapleton Pickaninnyes; Wood and Clissold "On the Bowery"; Falstaff Club Quartette; Huling and Cady, "The Captivating Swells"; Dale Westland and Walter Krantz as "The American Counts"; character reading, "Focus the Mirror," Arthur Barker; harp selections, James H. Jennings; and the farce entitled "Five Minutes for Refreshments." The entertainment was the most successful ever given by the club.

Proprietor Thomas Trowbridge, of Trowbridge's Star Theatre, made an assignment to Lawyer H. C. Curtis, for the benefit of his creditors. The assignment was a voluntary one, and was made with a view to settling certain complications which have arisen since Mr. Trowbridge purchased the theatre from Dr. Lothrop last November. The outstanding accounts, it is stated, amount to about \$1,000, all of which, Mr. Trowbridge states, will be paid within a brief period.

Samuel Saulson, of Pawtucket, has purchased the right and title of George E. Lothrop in his theatre in that city known as Lothrop's Grand Opera House. William C. Chase, of this city, will be retained as manager of the house, which will be opened in September. It will be run exclusively as a combination house.

Ringling Brothers' Circus exhibited here 10 and gave two performances before large gatherings.

The Talma Club closed its season 7 with a production of the two comedies, entitled *The Baron's Wager*, and *Box and Cox*. The annual election followed and resulted as follows: Hiram Kendall, president; H. A. Barker, vice president and stage manager.

S. Francis Newhall (Mrs. William Frederick) of J. Jay Dowling's co., is in the city.

John Saunders, during the past season with the Fay Templeton Opera co., has been engaged for the Pineapple production at Crescent Park, also Richard H. Gieger, who will play the Captain.

Prof. Jules Jordan has completed his opera *Rip Van Winkle*. From several little selections heard in private the production is considerably above the average, both as regards the music and libretto. One solo, "I know a little maiden, whose heart with love is laden," is very taking.

Treasurer Charles O. Freeze, of Trowbridge's Star Theatre, leaves July 1 to manage the Fairview House, Franconia Notch, White Mountains, for the Summer.

KANSAS CITY.

The Kemper stock co. put on a very successful production of U. T. C. 9-15 at the Coates, which drew good houses. The strength and versatility of the stock co. came in good play in filling out the elaborate cast provided for the production. Thomas A. Hall gave a very natural impersonation of Uncle Tom, and Charles Charters was excellent as Marks. James K. Hackett doubled as Phineas Fletcher and the Auctioneer. Mrs. Mortimer as Ophelia, Lansing Rowan as Eliza, Una Abell as Mrs. St. Clair, Alberta Gallatin as Cassie, all found favor in these parts which were so strange to them. Zoe Halbert, a talented amateur, played one of the Toppys and Master Blucher, played one of the other. Marie Stewart, a child, an exceptional talent, played Eva with splendid effect. A band of real negro singers gave melodies characteristic of the play and some ex-

cellent wing dancing. Young Mrs. Winthrop will be put on next week.

Olivette was presented in a delightful manner by the Fairmount Opera co. at Fairmount Park Auditorium 10-15. This co., under the able direction of George Paxton, is building up an increasing patronage and their performances are all of high character and increasing in smoothness. The costumes and scenery for Olivette were both very handsome. George Paxton sang the "Duc-des-lis" in fine style, and Dan Young sang the "Duc-des-lis" in fine style. J. B. Bradley as Valentine, Victor De Lacey as Captain de Merrimack, and Walter Roberts as Pastiche were all in good voice, and sang and acted with spirit. Della Jackson as the Countess won great applause, and Minerva Adams as Olivette was vivacious. The rest of the cast and the chorus were strong. During the last week the Auditorium was improved by taking out some of the rear rows, making a wide promenade all around the three open sides of the theatre where seats and tables were placed and refreshments served. A crowded house attended the performance 9, which consisted of a combination of band concert interspersed with solos and choruses by the co. and some living pictures.

Chimes of Normandy will be put on next week. Sadi Alfarabi, one of the best equilibriste ever seen here, gave a splendid performance at Washington Park 9-15, assisted by the contortionist, Berthold. The attendance was good.

Gentry's dogs and ponies are the attraction for next week. The Belgian violinist, Vasey, assisted by the pianist, Lechaume, gave a delightful concert at the Auditorium 7 before a most disappointingly small audience. The Charity Circus 18, 19. FRANK B. WILCOX.

SAN FRANCISCO.

The attractions week of 2-8 led off with Walter Sanford's *My Jack at Morocco's*. It is a powerful melodrama of land and sea, revolving on love and jealousy, sprinkled with an abundance of villainy and crime, making it highly sensational. The large audiences applaud the thrilling events, and Mr. Sanford's first appearance is a pronounced success, although he is a better manager and author than an actor. The other characters were well sustained, and the presentation was elaborate. *The Struggle of Life* 10-15.

Ship Ahoy, an old but re-gilded musical farce, has been amusing a large concourse of people at the Tivoli all the week. It even exceeds the first presentation in the way of a scenic production. New musical and other novelties are introduced, making a very refreshing entertainment. Louise Royce and Laura Milford, two new faces, acquitted themselves very creditably in their respective roles, and will no doubt grow in popularity. Eriss Hartman told more funny jokes, and the rest of the co. were capable. The piece is on for a week.

At the Orpheum the Two American Macs, an Irish knockabout team, seemed to have made a winning. Business has been rather light this week. Next week, a change of bill. Salambos, Gilbert and Goldie, and Odell and Page will be the new faces.

The Lilliputians have been playing to fairly good business at the Baldwin. This is their third and last week.

The fairy burlesque *Cinderella* at the Alcazar might be worse but not much. Business has been poor, but anticipate an improvement next week, when W. R. Daily and co. begin a stock engagement.

Business at the Columbia might be better. The Water Carnival presents many new and beautiful floats in addition to the bronze statues.

John G. Ritchie, manager of the Alabama co., arrived yesterday from the North and is recovering from an attack of rheumatism.

Manager Al. Bouvier of the Baldwin is at present sojourning at Paso Robles recovering from an attack of rheumatism.

Wilson Enos of the Frawley co. has been a sufferer from rheumatism but is recovering. Belle Archer of the Frawley co. is sanguine in the belief of winning her suit against Alexander Salvini for back salaries, which is now pending in the Denver courts. She has received encouraging reports from her attorneys, who have the entire amount securely tied up, and are only waiting the decision of the courts.

Miss Genevieve C. Nannery was married on June 4 to Irving L. Blinn, of Los Angeles, son of the millionaire. The bride is a daughter of William Nannery, the theatrical manager, and sister to Mrs. W. C. Daly, wife of the actor and manager whose company is about to begin a long season at the Alcazar. The engagement was short duration, and it's a case of "love on the spur of the moment." The wedding was a society affair, and the happy couple were the recipients of many beautiful and costly presents.

The actors' benefit, which took place at Morocco's afternoon of 6, was a pecuniary success, although artistically it could have been improved upon. The features were the Roncovier band of eighty pieces and the corner solo by Jules Levy. H. P. TAYLOR, JR.

ST. PAUL.

At Litt's Grand Opera House the Giffen and Neill Stock co. presented *A Scrap of Paper* 6-8 and *Little Lord Fauntleroy* at Saturday matinee, 8. The largely increased attendance the past few weeks and representative audiences evidence a better and more favorable appreciation of the work of this really excellent company, who have made a decided success in each production during their engagement. The Giffen and Neill co. presented *Captain Swift* and *Co. London Assurance* 9-15, this being the closing week of the engagement of the co. at the Grand, prior to their departure to fill an engagement at Baltimore. Large and fashionable audiences attended. The plays were finely staged. James Neill as Captain Swift gives a strong characterization. The trying role of Mrs. Seabrook was admirably sustained by Henrietta Crossman. Annie Blanche as Mabel Seabrook, Kate Blanche as Stella Darnley, Fanny Burt as Lady Stansfield, and the rest of the cast were all of high caliber. George W. Denham and met with noticeable favor. George W. Denham was decidedly good as Marshall. Charles Kent as Mr. Gardner, John R. Maher as Harry Seabrook, Charles Dade as Mr. Seabrook, and Frederick Perry as Ryan were capable in their respective roles.

At the Metropolitan Opera House the Alhambra Vaudeville presented an attractive programme 9-15, opening to good houses. The Wiltona, bicycle experts, do some very clever work on the wheel. Horwitz and Bowers, sketch artists, were a very attractive feature of the performance. The impersonations given by Mr. Horwitz of a number of well-known actors were excellent and quickly recognized. Mr. Bowers is a good pianist and possesses fine dramatic ability. Alburus and Bartram, the Brian Sisters, Hanley, Logan and Hanley, McMahon and King, Ed. S. Pearl, Brandon and Regent, and Joe Hardman comprised a clever co. Alhambra Vaudeville 16-22.

Walter Steiner, Hale of Lyceum stock co. is a St. Paul boy, and a host of friends and comrades are proud of his success in the profession, and as an artist. Mr. Hale is in town, and will make a brief visit of a few weeks with his family, after which he will join the Lyceum co. on its way to the Pacific Coast, where it will tour during the Summer. Daniel Frohman has recognized Mr. Hale's talents by assigning him to a more important position in the co., and he has been re-engaged by Mr. Frohman for the stock co. next season. GEORGE H. COLBY-RAVE.

CHARLESTON.

Manager Will. Keogh, of Davis and Keogh, arrived in Charleston by steamer 10 for the purpose of directing the remodeling of the Academy of Music, with which property he first ventured into the managerial field about ten years ago. The work of repair has been commenced already and will be pushed to completion under the energetic supervision of Manager Keogh and his brother Charles, the local manager. The house will be completely renovated, re-seated and decorated after the latest modes; the stage will also be rebuilt and refitted, and in fact the repairs will be the most extensive that the building has received since it became a theatre thirty years ago.

There was a good deal of regret here at the misfortune of the Campobello Opera co. in Augusta. While in Charleston Manager Campobello, Moreska, Von Doenhoff, and others of the co. made many friends, who hope to see and hear them soon again. R. M. SOLOMONS.

MINNEAPOLIS.

At the Grand Opera House the Wilbur Opera co. opened the second and last week of its engagement 10 in Dorothy to the capacity of the house, despite the inclement weather. Mattie Richardson appeared in the title-role to marked advantage. W. H. Kohlme was as funny as ever. The living pictures were a strong feature.

At the Bijou Opera House the International Vaudeville gave a good bill to fair business week of 9. The Nelson family, Andy and Flora McKee, the Lemars



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Sisters, Rice and Cole, and Giguere and Boyer carried off the honors. "Trilby" hearts, a novel and attractive souvenir, were given away by the management at the matinee 15.

A testimonial benefit was tendered Manager Hays, of the Bijou and Metropolitan, at the latter house 17. Giffen and Neill's Stock co. in London Assurance was the attraction. Members of the local lodge of Elks were out in force.

Tobin's charming comedy, *The Honeymoon*, was presented by a local co. at the Lyceum Theatre 11 to a well-pleased audience.

Severus Schaffer, the famous juggler; Fisher Brothers and Geller, and the First Regiment Band were attractive features at the Lake Harriet Pavilion week of 10. F. C. CAMPBELL.

JERSEY CITY.

Alfred Lester Usher, a member of the Lawrence School of Acting of New York, had a testimonial tendered him by the pupils of the school at the Bon Ton Theatre 13 to a good house. Scenes from *The Merchant of Venice*, *Won at Last*, the *Danicheffs*, and *The Violin Maker of Cremona* were given. Mr. Usher was good. Little Flo Perry recited and sang and danced in an admirable manner.

William H. Black, who was ahead of Shaft No. 2 last season, has signed as business-manager of the Lyric Theatre, Hoboken, next season, under George Hartz's management.

William Medholdt, scenic artist, and George Clarke, advertising agent of the Bon Ton Theatre, have started the Bon Ton Sign Painting Company, and are doing a flourishing business.

Sells' Brothers' Circus comes 24. Jersey City Lodge of Elks opened their newly furnished and renovated rooms. Everything looks bright and cheerful. A piano has been placed in the club-room and a library has been selected. A portable stage and scenery adorn one end of the room.

Trilby and Fudd'nhead Wilson are booked for the Academy of Music next season. WALTER C. SMITH.

NEW ORLEANS.

Amateur entertainments and an occasional concert make up the sum of Summer amusements prepared for New Orleans.

Preparations were made during the past week to open a roof-garden with concerts, but the matter is in abeyance.

The Belsted-Ballenberg Band continues to play good music at the West End to large audiences as the weather permits. L. C. Q.

THE TRIBE OF GOSSIP MONGERS.

Chicago Times-Herald.

The mystery that should hedge about the stage, making it the sanctum sanctorum of an art among arts, has been broken down, more particularly in this country, by a tribe of gossip-mongers to whom the eternal fitness of things is a closed book. With an eager pencil they run to earth every toothsome bit of gossip bearing the imprint of the drama or having to do with its satellites, and bear it aloft to the public, ensnared in multitudinous words. Nothing is safe from these purveyors of small talk. They plunge into dressing-rooms and describe the inmates in various conditions of undress, dilating with special abandon upon elaborate lingerie and other toilet manifestations which good society usually takes for granted and does not discuss in public. The actress, her poodle, and the notes she receives are discussed with a flippancy having no limitations and an expenditure of space which would scarcely be accorded to the doings of a cabinet minister. The actor is brought to the front in every imaginable form of silly battle. His views on all topics from baseball to bigamy are eagerly set down, and his woful experiences in escaping the mythical matinee girl are written out with an amplitude of rhetoric worthy of an international inforglio. His wardrobe is described down to the cut of the humble necessary shirt, and if his favorite sins are not pictured in glowing colors the omission must be ascribed to inadvertence. No well regulated purveyor of theatrical tattle would ever intentionally omit mention of the picturesque personal failings of an actor, and his accustomed pen grows more racy in this congenial occupation of probing muck heaps and delving in human frailty.

The perpetual round of tales, innocuous in themselves but wholly trivial and unimportant, is a great and permanent injury to the dramatic profession, giving the impression, as they must, that the actor is a clown, both in public and in private. He is invariably represented as a gay, frivolous and irresponsible person, bound by none of the limitations of good society, and intent only on practical jokes and a butterfly existence.

Even the dramatist does not escape this omnivorous collector of trifles. The mechanism of his art is laid bare. The secrets of his method are spread out in the broad light of day and the public discovers all of those devices by means of which he proposes to win sympathy. Nothing is left to the imagination. The pasteboard structure is pulled apart, the wires by means of which the puppets move are disclosed, and just as those admitted behind the scenes at the theatre can never again bring themselves to a belief in the realism of any stage scene, so the dissection of the playwright and his work is fatal to that sense of mystery and of artistic perspective which should separate the creator from the men who sit in the stalls. There is a dignity as well as a mystery that should hedge, not only the stage, but the comments relating to it. It is only with the performances of actors that the public has to do. The clergyman, doctor and lawyer, each in some sense a public character, do not find their personal and domestic relations made the subject of constant tattle. The respect entertained for them would soon fade away if they were made the heroes of foolish stories coined out of the imagination of some shallow writer who believes that the readers of newspapers are fools and prefer drivel to sense.

PRACTICAL CHARITY.

Mail and Express.

The Actors' Fund last year assisted 525 persons. This looks like practical charity, and the result should be viewed with pride by members of the profession. The reverse of the picture is the fact that so many of those who are nominally thespians required financial assistance. The explanation is simple. Actors, of all men, are the most generous and most improvident. Volumes could be written, humorous and pathetic, filled with true incidents of financial transactions between members of the art, which would throw much light on the cause of the pressing need of just such an organization as the Actors' Fund.

A THEATREGOER'S PREFERENCE.

Boston Times.

THE DRAMATIC MIRROR has given the varied reasons why "The Star Spangled Banner" is no longer played at the end of the performances at some of the theatres. Let one theatregoer assure the managers that the audiences all prefer it to anything else. They never stop to listen to a new piece, and they like to leave with the strains of a familiar melody in their ears; and then again we are patriotic.

CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Signor Rasco, three night performances 4-6 to fair audiences. Breach of Promise Suit was rendered by local talent (very successful pecuniarily) for the benefit of the Presbyterian Church. —**ITEM:** Mr. and Mrs. Guy Woodward, of Mabel Page co., is spending their vacation with Mrs. Woodward's parents, Mr. and Mrs. John F. Warren.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark 3-8.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): House dark week commencing 3. The Liliuputians were re-engaged and open 10-13, with matinee. The Old Homestead is underlined. —**ITEM:** People's Theatre (W. L. Wilkins, manager): This theatre closed 2. The rest of the house was raised and Manager Wilkins would not submit so he closed up.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Felton's Orchestral Concert 10, 11; Alabama 13-15. —**BURBANK THEATRE** (Fred A. Cooper, manager): Captain Herne, U. S. A., as produced by J. J. Dowling and Myra Davis made a hit week ending 8. The Belle of Carbine River 9. —**ORPHEUM** (Joseph Petrich, manager): A straight vaudeville programme drew good houses week ending 9. New people 10: Rogers Brothers, Richmond and Glenroy, and Maude Raymond. —**ITEMS:** A matinee benefit for the Actors' Fund of America was given at the Burbank Theatre 8. All the talent in the city participated, and a good round sum was realized.

STOCKTON.—YORKSHIRE THEATRE (Frank Adams, manager): The Liliuputians presented Humphrey Dumpty 17, two performances. —**AVON THEATRE** (James J. Lent, manager): Royal Hawaiian National Band 6-8. —**PAVILION** (A. Ashley, manager): Professor O. R. Gleason 3. —**ITEMS:** Fred. Urban, of San Francisco, is in town arranging for the presentation of Chimes of Normandy by the members of the Euphonic Club, of this city.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, manager): Commencement exercises of the San Bernardino High School to a large house 6. —**PAVILION** (City Trustees, managers): Concert by the City School children, 800 voices, to a packed house 7.

BAKERSFIELD.—NIDDERMAN'S OPERA HOUSE: Ethel Brandon and co. played a fair engagement at low prices, with change of bill nightly, 3-6.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Alabama 10; good house. Old Homestead 27.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Bentlow's Comedy co. 6-8 in A Pair of Oes, A Banker's Crime, and Mabel Heath.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Goethe's Faust, presented by Ed. A. Church's co. 6, 7 before crowded houses.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): John Griffith in Faust 4; crowded house, performance excellent. The co. closes at Cheyenne, Wyo., 15. Salt Lake City Concert co. 17. —**ITEM:** Mr. Haskell, the manager of the Park Opera House, has booked for the coming season: Pauline Hall, Thomas Keene, James O'Neill, and other strong attractions.

GREELEY.—OPERA HOUSE (W. A. Henton, manager): Annual concert of the State Normal School 3; good house. Class Day State Normal School 4; crowded house. Fifth annual commencement of the State Normal School 6 at 10 o'clock to a well-filled house. There were thirty-two in the class of '95. Week of 10 Bentlow's Comedy co.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): John Griffith co. presented Faust to a fair house 8. —**ITEM:** Leadville Lodge No 288 B. P. O. E. attended the unveiling exercises of the Woodmen's monument of a deceased brother last week.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): J. C. Callaghan gave an excellent interpretation of Faust 7, 8, in which he was aided by a well-balanced co. and elaborate scenery. Mr. Callaghan's engagement closed the season at this house as well as his own of a six weeks' tour, which was very satisfactory to himself and Manager Stern. He has been for several seasons understudy to Lewis Morrison, but will continue next season as a star. Nothing further is underlined until the Fall. The season has been a very successful one, both pecuniarily and artistically. —**ITEM:** Bijou Theatre (Arthur Rigby, manager): An unusually pleasing vaudeville performance is on the boards for the opening week, 10, and is receiving large patronage. Arthur Rigby, last season with Donnelly and Girard and formerly with Cleveland's Minstrels, is at the helm, and this is an assurance of a high-grade performance being given. Clark and Angeline, Alexander Cameron, Montague and West, and Eddie Evans are among the list of performers this week. —**PRATT STREET THEATRE** (J. W. Rucci, manager): Patronage at this establishment has been gratifying, and for week of 10 a bill headed by Safford and Mantel has been the attraction. —**ITEMS:** Readers of THE MIRROR who are accustomed to glance at the Hartford notes need not be startled at the chronicling of events of the two apparently new theatres that have sprung up in a night like Jonah's gourd, and an explanation may be in order that they are simply very comfortable temporary affairs, "roof-gardens on foot" as it were, and are only intended for Summer vaudeville, notwithstanding their high-sounding names. —**THE ELKS** are busy drilling for their outing at Atlantic City. They will take a co. of 100 men in uniform and will be accompanied by a band. They will make the trip in a special car, being joined at New York by New York Lodge. The annual meeting and dinner of the Connecticut Press Association will be held at Pleasant Beach, Bridgeport, 22. —**Manager Parsons**, of Bridgeport, will manage the projected new theatre—Wilbur Talcott, a well-known local capitalist and boniface, contemplates associating himself with a metropolitan playhouse.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunell, manager): This house has been dark since May 28, with the exception of June 6-8, when a local military co. presented some historical living pictures, which were largely attended. —**GRAND OPERA HOUSE** (G. B. Bunell, manager): House dark 6-8. The Thomas Opera co. opened 10 for a week's engagement in Said Pasha. The attendance was fairly good. Ethel Vincent, the star, is ably assisted by Emma Gordini, Ada St. Clair, J. W. Durville, J. R. Oakley, and Jack Simmona. Said Pasha will be repeated 11, with Chimes of Normandy and The Beggar Student to follow. —**ITEM:** W. Vernon Somers was engaged by Jean Pardee to appear in his play, Bobby Melville of London, at a certain salary, and when asked to submit to a reduction refused and was released. The courts decided that Miss Pardee must pay the full sum and costs. —**THE SEASON** here will close in a week or so. It has been a banner season, when the times are considered. It is safe to assert that there has been more money spent at the theatres this season than ever before.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): De Wolf Hopper's presentation of Dr. Syntax 8 closed the regular season to a more than thousand-dollar house. Everybody in the co. seemed happy and that made the audience the same, so the play went off with sparkling success. As chronicled in THE MIRROR by the Hartford, Conn., correspondent, Hartford is to have a new theatre, and the "managerial end" of the scheme is right here in Bridgeport in the managers of our Park City Theatre. Messrs. Herbert C. Parsons and Henry H. Jennings. So great has their success here the past season, they have obtained ample financial backing and will build the theatre in Hartford. Rumor has it, too, that the syndicate that builds the theatre in Hartford have an eye (and incidentally an option) on a certain most desirable tract of land in New Haven as well, their idea being to make a short circuit of Bridgeport, New Haven and Hartford. As for the home theatre, an entire new stage will be put in during the Summer, there not having been time to do it last year when the entire house was rebuilt.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Dark. —**REAR OPERA HOUSE** (A. H. Harris, manager): The Norwich Glee Club, E. F. Potter, director, gave their last concert of the season 5 before a fairly large audience. The programme was a

light and pretty one, and was well sung by the club, assisted by vocal soloists and a harp player from the Boston Symphony Orchestra. —**ITEM:** The Brothers Byrne have returned to their home in this city for the Summer. They report a very successful season, and 8 Bells will again be sent out next season, as the popularity of the piece has in no wise diminished.

NEW LONDON.—LYCUM THEATRE (Ira W. Jackson, manager): De Wolf Hopper co. in Dr. Syntax 7 at advanced prices closed the season at this house. It was one of the successes of the season, and was thoroughly enjoyed by a large audience. Manager Jackson has won the thanks of the theatrogoing public for the high class of plays during the past season.

SOUTH NORWALK.—OPERA HOUSE: Dark 3-8. —**STANFORD.**—GRAND OPERA HOUSE: Dark 10-15. —**TOWN HALL** (F. M. Briggs, manager): Dark 10-15.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Mikado was given by local talent under the management of Otto Erhart to a good house 7; performance excellent. The Mikado is repeated 10.

IDAHO.

POCATELLO.—OPERA HOUSE (Kellar and Moore, managers): Elision 6, 7; good performances to fair houses. O. K. T. Concert co. 10-12.

BOISE CITY.—COLUMBIA THEATRE (J. H. Pinney, manager): Elision 10-14; light house; counter attractions. Transcontinental Dramatic co. 13, 14.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co. managers): Prof. Roche, hypnotist, closed a very successful week 1. —**THE TABERNACLE** (S. A. Abell, proprietor and manager): This popular pleasure resort has undergone new and extensive improvements for the comfort and entertainment of its patrons during the heated term. Electric fans, fountains, etc., have been placed in position. The opera season opened 10 to S. R. O., The Grand Duchess, Mikado, The Merry War, La Perichole, Billie Taylor, and The Chimes of Normandy. The following is the roster: Josephine Knapp, Tellula Evans, Minnie L. Emmet, Josie Hart, Minnie Freet, E. R. Temple, Ben. Lodge, Charles Staikford, John C. Haynes, Lee Dougherty, and John C. McGhee, and a chorus of twenty voices, augmented by an orchestra of thirteen voices under the leadership of J. C. McGhee. The management intend giving two operas a week.

CANTON.—THE ARMY OPERA HOUSE (L. B. Messler, manager): The Swan From Sweden co. played to good audiences 12 and won a most enviable reputation—one that will insure for them crowded houses upon a return visit. Each member rendered his or her part in the varied repertoire presented to the satisfaction of all, and "Baby" Claire created much enthusiasm.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): House dark 5-12.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Dark 3-8.

CLINTON.—KINNICK OPERA HOUSE (John B. Arthur, manager): Elocutionary entertainment for benefit of the band 3; silver medal contest won by Lida Howard 6; Rev. J. S. Cook 9.

ENGLEWOOD.—MARLOWE THEATRE (B. F. Timmerman, manager): House dark 10-15.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co. managers): Season closed. —**ARRENA:** Barnum Circus to their customary large throngs, both afternoon and evening 11.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Dark 9-15.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Chicago Marine Band 13; Leonard Wales Opera co. 28-31.

INDIANA.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Dark 3-8. —**BURKE'S MUSIC HALL** (James Burke, manager): After a very successful season this house closed 8. Manager Burke will make extensive improvements and open again in October.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Dark 7-12. This has been an exceedingly dull week in theatrical circles. —**ITEMS:** Carl Breetz will repeat his dramatic entertainment 12. Mr. Prosser, Mr. Breetz, The Cuscaden, and others, will take part. —**THE STATE ASSOCIATION OF TEACHERS** will hold their convention here the next week of June. Walter T. Floyd, manager of Carl A. Hanson's Silver King co., is here to spend the Summer with his parents. Mr. Floyd has just returned from a month's visit to Holley Beach, the home of Mr. Haswin. Upon the recommendation of Hon. Charles L. Jewett, our local lodge of Elks has cast its fortunes with the Atlantic City Grand Lodge. The lodge formerly added to the Jamestown Grand Lodge. Rev. J. B. Timberlake and Hon. Charles L. Jewett will be delegates to the Grand Lodge of B. P. O. Elks at Atlantic City. —**ITEM:** V. Prosser has received an offer from Beach and Bowers' Minstrels.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Greene's Opera House Stock co. is doing a good business, and is presenting some excellent comedies very satisfactorily. Pearl Alexander the danseuse recently joined this organization. Manager Henderson is entitled to great credit for his enterprise in giving our theatrogoers light Summer entertainments at popular prices. Professor W. L. Myers, leader of the orchestra at Greene's, was married to Miss Marie Haller, a leading musician of Clinton, at that place 3.

ANAMOSA.—GRAND OPERA HOUSE (O. R. Howard, manager): Amphion Quartette 8; poor business; performance good. —**ARRENA:** Kirkhart's Railroad Show two performances, 3; large attendance.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): High School Commencement Exercises 21. —**ITEM:** Charles McKay, trombone soloist, is spending the Summer here. —**SOME** extensive alterations and improvements will be made during the Summer, and the Grand will present a new appearance when the Fall season will open.

SIOUX CITY.—PRIVY GRAND OPERA HOUSE (A. B. Beall, manager): House dark 2-4. —**WONDERLAND** (Cal Tucke, manager): This theatre and museum opened 8 to a large house; both the museum and theatre are drawing well.

KANSAS.

PITTSBURG.—OPERA HOUSE (McKim and Moore, managers): Culhane's Comedy co. gave good performances to fair business week of 3. McKim and Moore took charge of the house on June 1, and promise some good attractions for the coming season. They are hustlers, and will get the patronage of the entire community.

LEAVENWORTH.—GRAND OPERA HOUSE (E. C. Davis, manager): House dark 3-10.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitely, manager): Dark 2-4.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE (C. H. Frank, manager): The season closed with Commencement of the local schools.

LOUISIANA.

MONROE.—THE TABERNACLE (R. L. Proffit, manager): House dark week ending 6.

MAINE.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): J. C. Rockwell's Pavilion Theatre did a good business week of 3-8. They used lithographs of Billy Barry and Joseph Dowling.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Frankie Carpenter 17-19. Tucker Sisters booked for week of 24-30.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Season closed with Hoyt's A Temperance Hall (James A. Gatchell, manager): Nickerson and Nesmith's Comedians in repertoire 10-13.

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MASSACHUSETTS.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark 10-15. —**NORFOLK BROTHERS' EQUINE AND CANINE CARNIVAL** gave good entertainment 10, 11 to packed tents. —**ITEM:** Manager C. A. Burbank, of the After the Ball co., is visiting in this city.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Sousa's Band 11; good houses. —**EMPIRE** (William E. Galt, manager): Dark 5-12. —**PAVILION** (Thomas E. Murray, manager): Schuyler and Nash, Mackin and Edwards, Charles Johnson, and Wills and Halpin in vaudeville 10-15.

LOWELL.—LAKVIEW THEATRE (James Gilbert, manager): The opera co. presented Iolanthe for the second time week of 3 playing to light houses. The cool evenings the past week have caused business to be very poor. Chimes of Normandy is the next bill. —**ITEM:** It looks like a bill-board boom in this city, owing to the rivalry between two tent shows. All the available ground space has been covered with boards.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Dark 10-15. —**ITEM:** Among the many improvements Manager Dresser is to make during the next month is the re-seating of the orchestra with the latest improved opera chairs, which will be appreciated by his patrons.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (William F. Meade, manager): The season of comic opera has thus far been most successful. The principals in the cast, and notably Bessie Pierce and Sylvia Hall, have made successes. —**ARRENA:** Ringling Brothers Circus and millionaire managerie did a good business here 8, at both performances, which were excellent.

PLYMOUTH.—DAVIS OPERA HOUSE (George M. Burns, manager): Dark 10-15. —**ONE FELLOWS** (Orra House) (John E. Jordan, manager): Dark 10-15. Dorrit Ashton co. 27-22 in repertoire.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Pinafore was sung 10 11 by a co. composed of local talent to large and delighted audiences. This closes the season. The next one opens with 8 Bells Aug. 17. —**RICH'S THEATRE** (John F. Wild, manager): Season closed. —**ARRENA:** Ringling Brothers' circus played to the limit of their tent and pleased the people. This is their first visit to New England. Buffalo Bill's Wild West 27.

WALTHAM.—The houses here were dark 6-13.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Dark 10-15.

MICHIGAN.

GRAND RAPIDS.—GRAND (O. Stair, manager): Dark week of 15-18.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): House dark 10 18.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): A Cracker Jack 6; fair house. —**THAYER'S OPERA HOUSE** (H. A. Thayer, manager): Dark week ending 12. Si Plunkard 15; Ladies' Minstrels 17.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Howard Wall's Ideals 3-8 to large and well pleased houses. From Sumter to Appomattox by Peninsular Military Co. 14, 15.

MISSOURI.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Dark week ending 8.

INDEPENDENCE.—FAIRMOUNT PARK AMUSEMENT (Hovey and Duran, managers): The second week of comic opera opened in Olivette, showing both principals and chorus to good advantage, and the management is to be congratulated on having such clever people. The opera was well staged and well costumed. George Paxton as Duc Des Iles was very clever. Dan Young makes a good Cocolicot. Della Jackson as Countess, and Minerva Adams as Olivette were pleasing. Their duet in the second act elicits double encores at each performance. Mr. Brady and Mr. De Lacry vary their parts well, while the chorus work is good. On Sunday two grand concerts composed of living pictures illustrated with music—vocal and instrumental—packed the house to the doors. Light refreshments are served in the balcony. The bill will change 17 to Chimes of Normandy for a week. —**WASHINGTON PARK** (W. V. Flower, manager): Sadi Alfarabi and Bertheide were the attraction 9-16. The balancing feats of Sadi Alfarabi are wonderful. Beethold in his human fly and trapeze acts is also good. Nelson Sisters in aerial acrobatic feats 15-20. —**ITEM:** Marion Bohanan, of the Robin Hood Opera co., is home for the Summer.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Mrs. Smith, lecturer (subject, "Finance"), 8, 6 failed to draw.

CLINTON.—OPERA HOUSE: House dark 3-9.

MONTANA.

GREAT FALLS.—OPERA HOUSE (G. N. Hartley, manager): Annie Abbott, the magnetic wonder, is billed for 14.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): House dark week of 10-15.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Prof. Grundler, assisted by amateurs, in Pinafore and Pirates of Penzance 12-15.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Dark 3-8.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Dark week of 10-15.

ST. PETER.—NEW GRAND OPERA HOUSE (Salory and Hale, managers): House dark 1-4. Henry Waterson 17.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Oriole Opera co. 11.

LINCOLN.—THE LANSING (E. A. Church, manager): House dark 3-11. —**THE FYNKE** (F. C. Zehring, manager): The Oriole Opera co., starring the Rhinehart Sisters, closed a week's engagement 8, having satisfactorily presented The Bohemian Girl, Ermeline, La Mascotte, Chimes of Normandy, and other standard light operas.

NEW JERSEY.

ELIZABETH.—GOSPEL: On 7 the Drake Military Band held their inaugural concert for the Summer and a large and representative audience was present and thoroughly enjoyed this new departure on the part of the management. The house has been tastefully decorated with potted plants and palms, wire nettings being put in all windows and doors, which gives the house a most refreshing and cool appearance. Ices and temperance beverages are served in the lobby and everything possible has been done for the comfort and pleasure of the general public. —**THE** testimonial benefit tendered W. L. Fursman, business-manager of the Drake Opera House, was rather an indifferent success as far as the size of the audience was concerned. The bill, however, was a good one and included Mlle. Delmore, Press Eldridge, Arlington Sisters, the three Bouffons, McHale and Udell, and others.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Sturges, manager): Kate Claxton in The Two Orphans closed the season at this house 10. The excellent performance was warmly received by a good-sized audience. The supporting co. was unusually strong and Miss Claxton as Louise, the blind girl, rendered the part with her accustomed skill. Miss Claxton was born in New Brunswick, lived on College Avenue, and her son, who is in advance of the co., was educated at Rutgers. A party of the college students occupied one of the boxes, which was decorated with white hunting. The past season at the Allen Theatre proved very satisfactory to both Proprietor F. R. Allen and Manager J. E. Sturges. When these gentlemen took possession of the theatre the first of the year, they determined to give theatrogoers the best attractions obtainable, realizing that by so doing they would obtain their cooperation and that "it pays to get the best." Manager Sturges intends to adhere to that principle as the following list of attractions booked thus far for the season of 1895-96

would indicate: Edward Harrigan and his co., The Prodigal Father, Lillian Kennedy, The Span of Life, Silver King, Gus Heege, Black Crook, Old Glory, Wang Faust, Keller, Marie Wainwright, In Old Kentucky, Gorman Brothers, Kennedy's Players, Cotton King, The Old Homestead, Tribby, Frohman's co. in The Magnquerades, On the Mississippi, Water Comedy co., Hermann, County Fair, and James J. Corbett. The annual Glee Club concert will take place 14. The outside talent includes Miss Frances Miller, soprano, and Mr. Philip Egner, the 'cellist. The Commencement exercises of Rutgers will occur on Monday and Tuesday evenings June 17, 18.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Gussave Frohman's co. in The New Boy 11, with Bert Coote as the new boy gave a fine performance of this comedy before an appreciative audience. This closes the season of The New Boy co.

MORRISTOWN.—LYCUM HALL (W. I. King, manager): The Stroullers booked for 6 failed to appear. The regular season closed at this house to reopen on Aug. 15.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Commencement exercises of Dover High School 21.

TRENTON.—GOSPEL: Professor Dupin, leader of the Taylor Opera House orchestra, is under contract to furnish music for the State Normal and Model Schools Commencement, Petty Institute, Hightstown, N. J., Military Institute at Bordentown, N. J., and a number of others. —**THE** Opera House management are going to spend considerable money in decorations and new scenery.

NEWARK.—GOSPEL: The twelfth annual benefit of Newark Lodge of Elks was held in Miner's Theatre 6. E. T. Stetson and Hannie Ingraham presented the comedy Delicate Ground, which made a hit. The other entertainers were Misses Phyllis Allen, Mattie Boorum, Stinson and Merton, Alice Raymond, and the Manhattan Quartette. —**H. C. Dennis**, treasurer of Miner's Theatre, will be manager of the Ashbury Park Opera House this season. Frohman's The New Boy will open the season 10. —**Robert Neil**, who was a member of The White Squadron co. the past season, is at his home in this city.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw, manager): Miralda, or, Yankee in Cuba 13-15.

NEW YORK.

ALBANY.—HARMANUS BLECKER HALL (C. H. Smith, manager): The Passing Show 12 closed the most prosperous season the hall has ever had. This is owing to the efforts of Mr. Smith, who has brought more co. here, and kept the Hall open more nights than any previous manager. The arrangements are not completed for next season, but it is thought the management will be unchanged. —**LELAND HALL** (Manager W. F. Proctor, manager): The season has closed, and will reopen in August. There are various rumors as to resident managers, the latest being that Treasurer Gerber will be appointed. If he is, the press work will be done by Howard Graham, who is a well-known, competent, and popular newspaper man. —**GAITY THEATRE:** This house will reopen in September under Agnes Barry's management, and will be run as a vaudeville and specialty house. —**PARSONS:** Marie Turner Black, of this city, will join Robert Mansfield's co. as leading lady next season. —**Manager H. P. Soule** is confined to his cottage, Mona Lisa, by illness. An operation has left him in a critical condition. —**W. A. Corliss**, the youngest comedian that Albany has turned out, made a great hit at Dick Deadeye in a performance of Pinafore that was given in Catskill last week.

SARATOGA SPRINGS.—OPERA HOUSE (A. Le Churchie, acting manager): The Hilda Vernon co. canceled week of 10-15. The Willard and Gleason co. open a week's engagement 17. —**HOTEL TOWN SUMMER GARDENS** (D. Kirkpatrick, manager): The musical season at this garden was auspiciously opened 10 by Signor Ricci's Ladies' Marine Mandolin Orchestra of fourteen pieces, assisted by Isabella Woolford, soprano; Edith Leicester, pianist; Henry Leightwood, eccentric songs. Concerts will be given daily from 8:30 to 12 p. m., with three matinees weekly. —**GOSPEL:** John T. Sullivan and Manager Henry J. Leslie spent the day here 10 on their way home to New York from Monterey, where they closed season 8. —**Fritz Smith** and wife, Kittie Thorp, have returned home here from Erie, Pa., for the Summer. There is quite a rivalry here between Sells Brothers' Circus and Buffalo Bill's Wild West Show, both of which play here in July, as to who shall have the largest and greatest billboard display.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Passing Show 11 drew a good-sized audience, who were well pleased with the performance. George A. Schiller made quite a hit by his clever impersonations. Vernon Jarbeau, Lucy Daly, and John E. Henshaw were prime favorites. This closes the regular season of this house. Manager Day has given his patrons during the past season the best of attractions and deserves the thanks of the theatrogoing public. The season of 1895-96 opens Aug. 11 with Primrose and West's Minstrels, who will also open their season here, as they have done for the past three years.

NEWBURGH.—ACADEMY OF MUSIC (Fred. W. Taylor, manager): On 12 the largest and most demonstrative audience ever assembled to hear Professor C. B. Rutenber's new oratorio, Alpha and Omega, a chorus of 180 voices from the Church Musical Association, assisted by Katherine Hillier, of St. Patrick's Cathedral of New York, soprano, Mr. Miles Harrison, tenor, and Townes, tenor. Also the Philharmonic Society Orchestra and May Wilkinson, accompanist.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Kellar closed the regular season at this house; also his season's work 8 to a very large and appreciative audience. Messrs. Clark and Delavan have merited their well-deserved vacation, and their season's work has settled them a neat sum on the profit side of the ledger. There will be no Summer stock co. at this house, and Mr. Clark of the firm has associated himself with the Park Amusement Co., and will manage and direct the out-door attractions at Rose Park during the Summer. —**BIJOU THEATRE** (A. A. Fenynsey, manager): Helen Ruskin co. closed 8. Although the business was fair, Miss Ruskin's work was rather too crude for the rest of the cast, which sadly unbalanced the co. Manager Fenynsey states that the past season's business has been most satisfactory, and that he is especially proud of next season's bookings.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Correll, manager): The Gloverville Vocal Society gave exceptionally fine concerts 6, 7 to fair-sized audiences. Willard and Gleason opened a week's engagement 10 in Ten Nights in a Bar-Room to a fair-sized and well pleased audience. —**ITEM:** Willard and Gleason, after playing Saratoga Springs, will organize two companies, a No. 1 co. under the management of Charles O. Willard, with Ben J. Lander in advance, and a No.

Howard, manager): The Commencement exercises to be held 21 will close the house for this season. Mr. Howard has booked several first-class attractions for next season.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager): House dark 2-4.

SYRACUSE.—WINTER OPERA HOUSE: The Passing Show to big business 10.

ODUNSBURG.—OPERA HOUSE (Charles H. Hubbard, manager): Season closed.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): House dark 10-11. Frank Lathrop's war scene 10. Our New England Home, by local talent, under the direction of F. C. Mallory, 21, 23. The Elks gave a charity ball for the benefit of the hospital which netted \$100.11.

HUDSON.—OPERA HOUSE: House dark 9-12.

TICONDEROGA.—IVAN'S OPERA HOUSE (Frederick Ivan, manager): Professor Harrington & light business.

ROCHESTER.—All the houses here were dark 7-13.

WARSAW.—IVAN'S OPERA HOUSE (W. S. Pratt, manager): Dark 10-13.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): House dark 6-13. ARKANA: Bob Hunting's Circus & good business; good show.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Manager Meares began the Summer opera season last week. The Andrews Opera co. opened 10 in Fra Diavolo to a large and select audience. The co. is a most excellent one. The chorus is beyond doubt the best ever heard here. The characters of Fra Diavolo and Zerlina are well interpreted, and nothing but praise is bestowed upon the cast. Next, Blind Tom. —ITEMS: G. E. Moody, the manager for Mr. Andrews, has made a pleasant impression here, and to him is due much of the success of the Andrews Opera co. —Manager Meares has completed a lease for the season of 1895-96 and already has exceptionally fine bookings. He will visit New York this month so as to come in personal contact with the profession, and no doubt he will impress managers of the best attractions that Raleigh is the point between Richmond and Atlanta. The recent fast schedule on the Seaboard Air Line between Richmond and Atlanta puts Raleigh as the midway stop between these two cities.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Zurich Minstrels, composed of the Nobles of the Mystic Shrine of Minneapolis, 7; large business; receipts, \$560. Inson's Comedians in Chic and the Tramp 12, 13, June 21.

BISMARCK.—ATHENEUM (J. D. Wakeman, manager): House dark 2-4. Mrs. Tom Thumb 21; June 29. —ITEMS: Lillian U. T. C. Pavilion played here 1. The novelty of seeing an outdoor performance of this play attracted a large audience.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Londer, treasurer and acting manager): Mrs. General Tom Thumb in The Liliputians 4, 5; good business. The Zurich Minstrels, composed of the Minneapolis Lodge of Shriners gave a splendid performance to a packed house 6. Shriners from all parts of the State were here in large numbers to witness the performance. Inson's Comedians 10, 11; June 22.

OHIO.

COLUMBUS.—ITEMS: Americus is here 10-15 and playing to fair-sized audiences. —Vic Ambro, who was injured by falling on the stage in Rochester, and which necessitated the amputation of a leg, will be tendered a benefit at the Grand Opera House. It is under the management of Jay J. Quigley. All of the profession in the city have volunteered their services. —Tom Lewis of The Old Homestead co. is with his parents here. He will be with the same co. next season.

SANDUSKY.—BIRMINGHAM OPERA HOUSE (Charles Baritz, manager): The Robinsons, Harry and Lulu, America's favorite duettists; Claffin Sisters, song and dance artists, and Harry Robinson and George Brown, champion all-around jumpers, were the attraction 10-16.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Dark 10-15. —ITEMS: MYERS' OPERA HOUSE (L. E. Myers, manager): Dark 10-15. —ITEMS: The Citizens will be re-decorated during the Summer and be in fine order for next season. —Fred G. Conrad left for Chicago last week and is engaged in organizing Summer opera for the North Side. —Hicksville, a town of 3,000, twenty-five miles West of Defiance, will have this year a modernly equipped opera house, to be constructed by Mr. Huber of New York.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): Mabel Eaton and Edwin Holt in A Scrap of Paper week closing 15. A slim house, probably on account of the hot weather as the attraction was one of the best of the season. The People's is now closed for the season.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Elks Minstrels 7, 8 and matinee to large business. The first part compared favorably with professional standards. The olio was excellent, consisting of the Elk drill under the direction of Hughie Kane, the rainbow skirt dance by Rodney Clark of Cleveland, and other first-class specialties.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Season closed. —Innes' famous band at the fair ground 15 gives promise of drawing thousands of people. —A copy of the Shakespearean bust portrait issued by THE MINOR will be framed and hung in the lobby of the New Grand. —Manager Grimes is ready to book attractions for the season of '95-96 at the new theatre now under way. It will be opened Oct. 1.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Damon and Pythias was given 11 by the local lodge of K. of P. under the direction of Frank De Vernon and was a success in every way.

PAULDING.—GRAND OPERA HOUSE (J. P. Gabser, manager): Dark 3-8. —MODEL OPERA HOUSE (George Hardy, manager): Duncan Clark's Minstrels 3; poor house and had performance.

DAYTON.—All the houses here were dark 10-15.

OREGON.

PORTLAND.—MARQUAND GRAND (Cal. Heilig, manager): Dark week 14-19. —CORDRAY'S NEW THEATRE (John F. Cordray, manager): The Higgins-Waldron co., second week, in D. K. Higgins' sensational five-act comedy-drama, The Plunger, excellently cast, played to fine business week ending 9. —ITEMS: H. A. Webber, manager of the Marquand orchestra, left here for Chicago 10. While in Chicago he will study the mandolin and guitar under Signors Libenta and Tamasi, the famous instructors. He will be absent four months. During his absence, W. T. Fangle, a well-known and clever musician here, will fill Mr. Webber's position at the Marquand. Portlanders wish Mr. Webber every success in his new venture. —The vaudeville house known here for many years as Mosburg's Comique is now the Tilly. Mark L. Wilson is manager. He has refitted the house in up-to-date style, and made it one of the best equipped theatres of the kind in the Northwest. It was formally opened with a good variety co. to a packed house 16. —The engagement of Minnie Tittell, the bright and popular singer, and Clarence Browne (pronounced Brown), cashier Moscow National Bank, Moscow, Id., and nephew of Governor McConnell of Idaho, is just announced. When the Tittell Dramatic co. played Moscow recently, Mrs. Tittell and Minnie had, it is said, some quibbling over a trivial pecuniary arrangement; but the best of humor obtained between them. It was decided, however, to arbitrate the matter before some banker. The assistance of Cashier Browne was asked. After considering the case, he decided in favor of Minnie Tittell. The acquaintance thus formed between them ripened into love. It is not known when they will be married. Mrs. Tittell and Minnie are now living at Moscow. They were formerly Portlanders. —Portland Lodge, No. 142, B. P. O. Elks here, recently elected the following officers for the ensuing year: Robert W. Mitchell ("Colonel Bob"), who is familiarly known along the Coast, E. R. A. B. Colby, E. L. K. H. W. Munster, E. L. K. H. D. Fraden, E. L. K. A. R. Ockerman, secretary, A. D. Charlot, treasurer, O. H. Crabbs, tiler, J. P. Kennedy, chaplain, E. W. Rowe, I. G. H. D. Griffin, esquire, R. W. Hoyt, organist, W. H. Upson, J. Robertson, and T. B. Hoyt, trustees. The lodge is in first-class shape and has a good-standing membership of 600. During the memorial services of the lodge Decoration Day, Colonel Mitchell delivered an address apropos of the occasion, which has been commented upon by everybody here as one of his most masterly efforts, and which has been ordered printed by the

lodge, to be distributed among the Elks of the United States. —Two fascinating and clever members of the Higgins-Waldron co., now at Cordray's, are Virginia Jackson and Camille Cleveland. During the fortnight that the co. has been here they have achieved, by their conscientious and careful character and sublimely work, a most favorable impression in the hearts of the habitués of Cordray's, and are a ding new laurels to this at every performance. —The efforts of the Marquand management to have Vsaye come to Portland for one concert have proved ineffectual. Vsaye wanted the "larger half" of the proposition, to which the Marquand management could not consent. —In honor of P. A. Falkenberg, head counsel for the Western jurisdiction of the Woodman of the World, of Denver, Col., Webfoot Camp, No. 95, W. O. T. W., gave a delightful entertainment at Cordray's evening of 7 before a packed house. Judge Thomas A. Stephens and Head Consul P. A. Falkenberg delivered able addresses. Mrs. A. Blumenthal, Victor Moretti, Everett Moore, Lela F. Floyd, and Susie Lehman rendered some pleasing songs, and Cyrus B. Newton concluded the entertainment by reciting "Aunt Statisticker at the Midwinter Fair," which was so comical that the audience went home in the best of humor. —Another romance in the Tittell family will soon result, it is said, in the marriage of Charlotte Tittell and Wallace Monroe. Mr. Monroe is well known here as leading man of the Tittell Dramatic co. during its recent tour in the Northwest. Charlotte Tittell and he are now members of the O. K. T. Concert co., at present playing Eastern Oregon.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Senter Payton Repertoire co. 4-10; fair performances to fair house.

PENNSYLVANIA.

ERIE.—NEW PARK OPERA HOUSE (Wagner and Reis, managers): The Passing Show 6 to large and delighted audience. This closed the season here.

POTTSTOWN.—ARKANA: Welsh Brothers' Circus 4, 7; large audiences.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): House dark 17-22. —ARKANA: Pawnee Bill's Wild West 8.

CORRY.—WEEKS' THEATRE (L. A. White, manager): Season closed.

SCRANTON.—THE FROTHINGHAM (Arthur Frothingham, owner): Dark 10-15. —ACADEMY OF MUSIC (M. H. Burgunder, manager): Dark 10-15. —DAVIS' THEATRE (George E. Davis, manager): Dark 10-15.

LANSDOWN.—ITEM: John R. Breslin, a very prominent business man of Lansford, was elected manager of the Young Men's Opera House for the coming season.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hampl, manager): Cora Van Tassel in Tennessee's Fardine to light business 11-13.

NEW CASTLE.—ARKANA: Sipe and Dolman's Pony and Dog show pleased good audiences 6-8; performance excellent.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Stella, the painting by Napoleone Nani, the Italian artist, has been displayed for some time, beginning 10, and has drawn very good attendance. The painting has caused a furore among the lovers of art work who appreciate this style of art, as well as those who only enjoy the beauty of the subject. Each day shows a steady increase in attendance. —ARKANA: HART'S Nickel Plate Show to very good business at popular prices 7, 8. Pawnee Bill's Wild West drew largely 10, and has much improved this season. Sells Brothers' Circus and Wild West, to the capacity of the tents 13. This show has not been in this section of the country for many years, and on this occasion was excellent.

LANCASTER.—CONESTOGA PARK PAVILION (Chris Burger, manager): Robinson Opera co. opened their second annual season 9 to a packed house. Six hundred seats have been added to the Pavilion, and S. R. O. was out at 7:30. Last Summer's favorites, Miss Gonzalez and Messrs. French, Young and Myer, received an ovation. The opening opera was Said Pasha, and was given in a charming manner.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Closed for the season. —AVENUE BUILDING (M. S. Way, manager): Closed for the season.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): The Mountbatten was repeated 13 to good business. Mary Heineman, Columbia's favorite amateur actress, again made a big hit as Magdalene. The other characters were capably presented.

EAST BRADY.—McCAFFERTY'S OPERA HOUSE (C. P. McCafferty, manager): John and Lillian Price, assisted by local talent, produced East Lynne for the benefit of the local band to a packed house 12. Mrs. Price as Lady Isobel made a success, while Mr. Price's singing was very pleasing.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Pirates of Penzance, by local amateurs and four professional principals, directed by James A. Montgomery, of Boston, and F. A. Fredericks, of this city, to good houses 12-14. Mary E. Curley made a most pleasing and acceptable Ruth. —ARKANA: Newport has been visited by many circuses, but the very best in your correspondent's memory of twenty-five years was the street parade and performances of the Ringling Brothers 11. This was their first appearance here, and to very satisfactory business. They can rest assured that Newporters will welcome their next coming. Buffalo Bill comes 26. He has not been here in upwards of eight years, and his last appearance was made memorable in the stage coach when Lord Mandeville and other English nobles distinguished themselves both inside and outside the coach.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Fowler Theatre co. 3-8; light business. Ovide Opera co. week of 17-20.

TENNESSEE.

BRISTOL.—HARMELING OPERA HOUSE (Bunting and Mother, managers): Blind Tom 6; large audience; satisfactory performance. Andrews' Opera co. 19. —ITEMS: George Mother, who was interested in the management of the Opera House last season, has associated with him C. L. Bunting, general passenger agent S. A. and O. R. R. They will have charge of the house the next two years.

TEXAS.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Eliza Comie Opera co. 7; benefit of Bayland Orphan Home; receipts, \$111.50. The cast is composed entirely of amateurs from Houston, where the author, Victor J. Erhart, resides.

PARIS.—PATERSON THEATRE (R. Peterson, manager): Polk Miller 3; small house; audience well pleased.

AUSTIN.—HYDE PARK PAVILION (Dick Patrick, manager): Leola Mitchell's co. played a second week's engagement 3-8 to fair business. The Austin Musical Union will produce Chimes of Normandy, 19, at Hyde Park Theatre. McKee Rankin, Mr. and Mrs. Sidney Drew and co. open a week's engagement at the Dam Pavilion 10-15. —ITEM: Howard Long, who managed Mitchell's for several seasons, has accepted the management of the Dam Pavilion.

EL PASO.—MYER'S OPERA HOUSE (McKie and Shelton, managers): House dark week ending 7. American Girl co. booked for 8, did not appear. The management was advised that the co. had disbanded at Los Angeles, Cal. —ITEMS: H. W. Myers, owner of the Opera House, a resident of Camden, Ark., was in town the past week. The result of his visit has been that Mr. A. R. McKie, the senior member of the present leasees, has secured the house for the next three years. It is hoped that next season will be more of a pecuniary success than the past. Mr. McKie's lease commences 11.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Salt Lake Concert co. 4; large and well-pleased audience. A novel entertainment, The Elusmia, or Festival of Fruit and Flowers to the Goddess Demeter was given to a large and fashionable audience. The participants were Maud M. Babcock, assisted by two hundred of her physical culture pupils, all of whom were appropriately attired in Greek costumes. The University Athletic Association gave an exhibition to a light house 7. At the Mormon Tabernacle Vsaye, the violinist, played to an audience of over five thousand people 3. —GRAND OPERA HOUSE (J. B. Rogers, manager): Pyke Opera co. 3-8 presented Black Mantles to fair business. —WONDERLAND THE

ATRE (Charles Gates, manager): The Ladies' Battle was presented 3-8 to light business.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC: House dark 4-11. Colonel J. M. Neal, who has been its manager for several years, having his duties as Postmaster of this city requiring all his time, has transferred the management to his son, Orrin A. Neal, who will hereafter have entire charge. The new management starts out with fresh energy and lively enterprise which give promise of making this house one of the most noted in the South. Preparations have already commenced for a number of very excellent improvements in the interior arrangements of the house, and the rule has been adopted that not but first-class entertainments shall be booked. I have seen the list of bookings for the ensuing season and know that this rule has, so far, been inflexibly enforced. This city will give liberal support to cos. that deserve it, and I predict that the coming season will be profitable to both the cos. which shall play here and to the local management. The Andrews Opera co., 12, 13. The advance sale has already become large and assures good business for the short season engaged.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): House dark 10-15.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): House dark 10-15. —CORDRAY'S THEATRE (William Russell, manager): The Stanford University Club (mandolin) 16.

NEW WHATCOM.—LIGHTHOUSE THEATRE (John Nelson, manager): House dark 17.

TACOMA.—THEATRE (S. C. Heilig, manager): House dark 2-8. —NINTH STREET THEATRE (J. W. McCormick, manager): House dark 2-8.

WEST VIRGINIA.

WHEELING.—PARK CASINO (Augustus Rolf, manager): Robinson Opera co. 10-15; second week opened with better business, and the engagement will prove a success pecuniarily. The new electric plant adds very materially to the beauty of the theatre.

CHARLESTON.—SHAWNEE OPERA HOUSE (N. S. Rutledge, manager): Dark 6-13. Charleston Ideal Opera co., amateurs, in Pirates of Penzance 21.

WISCONSIN.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Marie Wellesley co. closed a two weeks' engagement 8. With some exceptions they played to S. R. O. Queen Esther (local) to fair business 10, 11. —ITEMS: The Wellesley co. return 12 for the rest of the week. Punch Robertson and several members of his co. are home for the Summer. Manager Strasilipka is having electric fans put into the house for the comfort of his patrons. Harry Davis, life with Punch Robertson, has signed with the Wellesley co. for the Summer.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): The Little Tycoon 6, 7, sung by local talent, assisted by Grafton Baker as Alvin Harry, did not draw very largely. The op-za was managed by A. L. Baker for the Grace Church Guild, and deserved a larger attendance, it being well rendered. Chicago Marine Band 10 drew a small but very appreciative audience. The thermometer was 90 degrees. The opening march, "Brooks' Triumphal," was written by Raphael Fasset, a local composer. Morgan Gibney due 24.

MERRILL.—BROADWAY OPERA HOUSE (William Conners, manager): Scammon's co. in The Burglar, 7; good business, general satisfaction. The Two Johns 17.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The Burglar to a good house 3; performance excellent. High School commencement exercises 14. The Two Johns 15.

GREEN BAY.—OPERA HOUSE (S. Bender, manager): Frank London co. opened a week's engagement 10 in long-mar and pleased a good sized audience. —TREMOR HALL: German Stock co., 4, in Lolo's Father, to a large and well-pleased audience. John Dillon to a small house 6; good performance. Charles Frohman's co. in June 10; small house; performance fair. German Stock co. in The Ragamuffins to a good-sized house 11. —ITEMS: E. Lawrence Lee, manager of the Frank London co., is negotiating with the manager of Washington Park for a season of ten weeks at the Park with his co., Ernest Gschmeidler, a well-known comedian of the Stadt Theatre, of Milwaukee, Wis., and for the past three or four Summers a member of the German Stock co. of this city, died 14th inst. at Frankfurt-on-the-Main, Germany, where he went on a visit to his mother a month ago. —Frank London has to-day accepted an engagement to play the role of Brutus with Charles Sanford next season.

SHREVEPORT.—OPERA HOUSE (J. M. Kohler, manager): The Vi Lars-Owen co. closed a week's engagement 8. The co. gave complete satisfaction and business was also satisfactory. The play presented were The Serious Family, Taken by Storm, Romeo and Juliet, The Ticket-of-Leave Man, Kathleen Mavourneen, and The Bonnie Fish Wife. The Regent Quartette, consisting of Bert Norris, George Pike, Frank Fahy and J. Leonard Weber, with the co. and are quite a drawing card. J. W. McConnell, who played here for several seasons with the Cortland-Murray co. some twelve years ago, is also with the co. After an engagement at Oshkosh and Duluth the co. will return here and fill in another week or two prior to their going East.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Chicago Marine Band 11; good house.

RACINE.—BELL CITY OPERA HOUSE (J. Johnson, acting manager): Van Dyke and Eaton Comedy co. 4-8 at popular prices. Large business greeted them, which was well merited. Seymour, Ramsey and Moore's Colored Minstrels 11, 12.

FOND DU LAC.—CARSCENT OPERA HOUSE (P. B. Haber, manager): House dark 3-8.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): House dark 3-9. John Griffith 14, 15; Two Old Cronies 24.

CANADA.

MONTREAL.—THEATRE ROYAL (Sprittow and Jacobs, managers): C. W. Williams' Vaudeville co. opened to fair business 10, considering the intense heat of the weather. Bronze living statues, Al. Reeves and Agnes Charcell, hypnotist, are the chief features of the co. The co. closes its season here, but will reorganize and start out again in August under the management of Al. Reeves and under the title of Al. Reeves and his Big Show. Harry Simons' Extravaganza co. 17, 22. —ITEMS: Alve Raymond, the lady cometist, is the big attraction at Solmer Park this week. —The Ruth Opera co. opened 17 at the Academy in Girofle Girofla and the Summer Stock co. at the Queen's in The Magistrate. —M. Durien left for Paris last week to engage artists for the Opera Francaise for next season. —Al. Hart, who made such a success in Wang last season, is staying here with his friends.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Mrs. General Tom Thumb and co. gave pleasing performances to good business 6-8.

VANCOUVER.—OPERA HOUSE (O. G. Evans, manager): The French Dramatic co. closed a six nights' engagement 8; the receipts were good and the audience well satisfied with their performances. R. E. French has leased the Lechi Park Pavilion in Seattle for the Summer.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Harkins third week 3-8; business light. The Shogran 10, 12, closed the engagement. —Ullie Akersstrom opens 17 for four weeks. —ITEM: Sousa's Band played to 5,000 people at the Exhibition Building 6, 7 at advanced prices; delightful concert.

ST. THOMAS.—DUNCAN OPERA HOUSE (T. H. Duncombe, manager): House dark 3-8. Professor S. A. Lee, hypnotist, began a week's engagement 10 to a fair house. He secured about fifteen subjects and gave a good entertainment.

ST. CATHARINES.—GRAND OPERA HOUSE (T. and F. D. Lalor, managers): The season closed here 1 with an amateur performance of Mikado. The co. under direction of R. S. Steele gave three performances May 30-1 to S. R. O. —ITEM: This house was put up for sale under a mortgage held by Canada Permanent Loan Company 1. As the bids did not come up to the reserve bid, the house was withdrawn from sale and subsequently leased to the Messrs. Lalor who have made such a successful season of that just closed.

LONDON.—The members of the Houghton Comedy co., who were stranded here last week, have all managed to leave the city except Mrs. Houghton who is

staying with friends here. Manager Roote, of the Grand, left the city 11 for New York on business and from there he goes to his home in Washington, D. C., for a few weeks' well earned holidays. He will return about July 1. —ARKANA: Barnum and Bailey's show is booked for July 31.

QUEBEC.—ACADEMY OF MUSIC (Theofred Hamel and Co., managers): House dark 10-15. Lyons Comedy co. opens 17 for a Summer season.

QUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Townsend Shakespearean Dramatic co. 6-8; good performance; poor house. Arrah-Na-Pogue by local amateurs 13.

MONCTON.—OPERA HOUSE (A. E. Holstead, manager): Durdard Lely, vocalist, 3; high-class performance to a small but appreciative audience. Ullie Akersstrom Comedy co., 10, 11; well balanced and good performances; business was regrettably light. —VICTORIA RINK (A. E. Holstead, manager): Sousa's Band matinee 8; highly satisfactory performance to an audience of about 1,500.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BLACK SHEEP: Chicago, Ill., April 15-June 22, Milwaukee, Wis., 23-26.
ADA REHAN (Augustin Daly, mgr.): London, Eng., June 25-indefinite.
A GAIETY GIRL: Chicago, Ill., June 3-22.
ALABAMA: San Diego, Cal., June 18.
AN AMERICAN HERO: Chicago, Ill., June 10-22.
BAILEY AND GRAY: Metropolis, Ill., June 17-22, Mound City 24-29, Anna July 1-6.
BARNES AND MARVIN'S PLAYERS: Ironwood, Mich., June 17-22, Ishpeming 21-29.
BALDWIN AND YOUNG'S COMEDY: Cleveland, O., June 10-indefinite.
CULHANE'S COMEDIANS: Joplin, Mo., June 10-22.
CHATTERTON'S PLAYERS: Central City, Col., June 17-22.

DAILY STOCK: San Francisco, Cal., June 10-July 6.
FRAWLEY STOCK: San Francisco, Cal., June 3-indefinite.

FRANK LINDEN (E. Lawrence Lee, mgr.): Marietta, Wis., June 17-19.

FORD'S STOCK: Baltimore, Md., June 3-indefinite.

FREDERICK BOND (Shaw and Bradford, mgrs): Washington, D. C., April 29-indefinite.

GILPIN-NAIL STOCK: St. Paul, Minn., June 17-22.

HOYT AND SHANNON'S PLAYERS: Greenville, N. Y., June 17-22.

JACK FOWLER: Can'ton, S. D., June 17-22.

KEMPER STOCK: Kansas City, Mo., May 14-indefinite.

LEONARD GROVER: Portland, Ore., June 10-indefinite.

LOUISE HAMILTON: Sault Ste. Marie, Mich., June 10-22.

MAHLE EATON EDWIN HOLT (David W. Armstrong, Jr., mgr.): Grand Rapids, Mich., June 17-22.

NATIONAL THEATRE STOCK: Washington, D. C., June 3-indefinite.

REDMOND DRAMATIC: Falls City, Neb., June 17-22.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Los Angeles, Cal., June 17-19, Santa Barbara 20, Fresno 22, San Francisco 24-July 13.

TRILEY (A. M. Palmer, mgr.): New York city April 15-indefinite.

THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Denver, Col., May 20-June 20.

ULLIE AKERSSTROM (Gus Bernard, mgr.): Halifax, N. S., June 17-July 13.

UNCLE TOM'S CABIN (Davis): Chicago, Ill., June 10-20.

WALTER SANFORD'S STOCK: San Francisco, Cal., June 3-indefinite.

WORK AND WAGES: Marshalltown, Ia., June 20-22.

WILLARD AND GLEASON: Saratoga Springs, N. Y., June 17-22, Glens Falls 24-29, Ticonderoga July 1-4.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (David Henderson, mgr): Chicago, Ill., May 20-indefinite.

EDWIN MILTON ROYLE.



Edwin Milton Royle first came to prominence as a dramatic author about three years ago, when his play of Friends was produced at the Standard Theatre. Friends was its author's first effort as a playwright, and the success it has enjoyed for three seasons is a well-known fact. It having become known that Mr. Royle would next season produce his new play, Mexico, he has been deluged with offers for the rights of Friends, one manager offering \$5,000 for it at any time Mr. Royle sees fit to allow him to use it. The play is, however, far from being worn out, and it will be used occasionally in conjunction with Mexico. In selecting Mexico as a background for his new play, Mr. Royle has for material a mine of romantic incident hitherto entirely neglected and unused by American dramatists. The heroine of the story is a young Mexican girl of the highest class; the hero an American officer of General Taylor's staff, and about their love episode is woven a drama of intense feeling interspersed with comedy scenes and charged with strong local color. The scenes of the play are laid in Monterey, at Buena Vista, and in the City of Mexico itself, and their illustration offers great opportunity for the scene painter's highest art. No expense will be spared in the production. Manager Arthur C. Aiston has booked an excellent route, and Mexico will have a New York hearing in November.

JACOBS' THEATRE BURNED.

Jacobs' Third Avenue Theatre was burned early on Monday morning. Soon after midnight Fireman Higgins, of Truck No. 6, who was on his way home on a cable car, saw a column of smoke rising above the stage-roof and turned in an alarm. The fire was so threatening that three other alarms were sounded, and before the fire apparatus got to work the whole building seemed to be involved.

There was alarm in the adjoining tenement houses, whose occupants were routed out by the firemen. Dense volumes of smoke rolled westward, and in Broadway it was thought that the fire was in that thoroughfare. The firemen worked from the elevated railroad structure and adjoining roofs, and confined the flames to the theatre, which was practically destroyed. The loss will be over \$100,000.

The house was originally known as the Third Avenue Theatre, and was opened by McKee Rankin on Sept. 4, 1883, with Rip Van Winkle. The name was changed to the Apollo Theatre in the following year. Miner and Canary and Richard Parker ran the house for a time. It was leased by H. R. Jacobs in 1886, and he has managed it since that time.

HAVLIN'S STOCK COMPANY.

John Havlin will resume control of his Chicago theatre, Mr. Hall's lease having expired. Mr. Havlin will put in a first-class stock company, making a specialty of productions, and occasionally playing stars. He has associated with himself in the management J. J. Collins, who will be resident manager, giving his personal attention to the stage. Mr. Collins is now in New York engaging his company preparatory to opening on Aug. 4. Milton Nobles will be the opening star. Mr. Nobles will play a four-weeks' engagement in a repertory of his own plays. There will be but two matinees a week, as Mr. Collins will not jeopardize his productions by hurried and incomplete rehearsals. Prices will range from fifteen cents to a dollar. Havlin's is one of the handsomest and most cosy theatres in Chicago, and this new departure will be watched with much interest by the profession at large.

QUICK WORK.

That the Andrews-Demarest Seating Company have the facilities and capital to handle large orders quickly is proven by the fact that they re-seated the Casino with over 1,000 opera chairs, nearly 800 of which were plush, in less than two weeks from the day the contract was received. They also re-seated the Garrick Theatre in less than three weeks after receipt of the order. Among the other large orders recently received by them is that of the Tremont Temple, Boston, for over 2,500 fine upholstered chairs, the Montauk Theatre, Brooklyn, for 1,100 plush chairs of special design, the Thirteenth Regiment Armory, Brooklyn, 1,800 chairs, and the Twenty-third Regiment Armory, Brooklyn, 1,250 chairs.

THE PLAYWRIGHTS OF ITALY.

Italy was once as famous for its playwrights as France is to-day. In the sixteenth and seventeenth centuries, Machiavelli, Bibbiena, Ariosto, Aretino, and others carried the fame of the Italian stage far and wide and, as a natural sequence, the methods of the Italian dramatists were widely imitated by the playwrights of other countries.

Shakespeare is indebted to several Italian authors for the plots of some of his best plays and a hundred years later Molière, in France, turned for inspiration to the same sources. In fact, Molière studied the craftsmanship of the Italians very closely. Some of his most successful comedies are little else than adaptations from the Italian originals, for instance, *Le Dépit Amoureux*.

Very little nowadays is heard of the Italian playwright outside of Italy, yet that country possesses several writers of striking talent and originality who keep the native stage well supplied with plays and who earn fortunes with their pens.

Probably one of the most successful of them all is Giuseppe Giacosa, who was born in Milan about forty years ago. His first piece was a one-act play entitled *A Game of Chess*. This is in blank verse and is one of the most exquisite little dramatic pieces ever penned. The story is taken from a French *conte* of the middle ages. An old nobleman, somewhat of a recluse

lives alone with his lovely daughter in a gloomy mountain fortress. The visitors to the castle are few and far between and the young girl, who is just budding into womanhood, has never seen a man younger than her father. The young damsel is a very skilful chess player and her old parent boasts of her wondrous talent. One day there comes to the castle two travelers—one an elderly man, the other a young man of twenty attired as his page. The old baron begins, as usual, to brag of his daughter's skill and he offers to make a bet with the newcomers. His daughter and the page shall play a game of chess. If the page loses his life shall pay the forfeit; if the girl loses the young man shall wed her. The game begins and the page, fascinated by the girl's dark orbs, plays badly. His opponent easily has him in her power. She learns from him, however, as they play what the stakes are, and she soon becomes convinced that she wants to lose the game, so that the handsome stranger may win her. Finally, she contrives to get checkmated to the horror of the baron. The little piece has been extraordinarily successful, and has been performed everywhere in Italy. It has also been translated into several languages.

Later plays by Giacosa are: *A Triumph of Love*, *The Brothers-at-Arms*, *A Husband in Love with his Wife*, *The Red Count*, and *The Pangs of Love*. This last work, a realistic piece, is considered his best. He recently wrote a play for Sarah Bernhardt entitled *The Lady of Chantal*, which was produced for the first time in New York. Giacosa came to New York to supervise the production and while here the writer had a chat with him about the Italian stage.

"Realism has obtained a strong hold with us," said Giacosa. "It has infused new life into our drama, which was languishing for want of novelty. Realism is not necessarily nastiness. The play that reflects any phase of life truly and depicts faithfully those minor details that seem trivial, yet which occupy so important a place in our lives—such a play is a realistic play. A play may reflect the life of a saint and if its portrayal is true, the play is realistic. But the probabilities are that the public would not be interested in a saint's life. It is a curious phase of our nature that we are the most interested in the evil that men do. It is the knowledge of this morbid interest that prompts men like Zola to paint the dark rather than the bright side of life. Yet, whichever Zola chose to take, he would treat realistically."

"Whom do you consider the best among the contemporary Italian dramatists?"

"Verga, Praga and Rovetta. We lost the best dramatist we ever had in Paul Ferranti. Our drama is largely national. We rarely go beyond the Pyrenees for a subject. My experience is that an audience is far more interested in a play reflecting its own life and manners than those of a foreign people. Italian dramatists are not paid so well as those of other countries. That is chiefly on account of the lower prices which prevail in the Italian theatres. The best seats are never more than sixty cents. But I, for one, cannot complain. I received twenty-five per cent. of the gross receipts for the first year of my play, *The Pangs of Love*, fifteen per cent. the second year, and ten per cent. the third year."

Giovanni Verga, the first of the three writers mentioned by Giacosa, is the author of that now famous piece, *Cavalleria Rusticana*. The little drama had met with success in Italy and abroad long before Mascagni's genius immortalized it and won for Verga a foremost place among the Italian dramatists. Verga is fifty years old and a native of Sicily, but for many years he has lived in Milan, the literary centre of Italy. Another of his plays, written a short time ago and entitled *In Portineria*, achieved a success of esteem only.

Marco Praga, perhaps one of the best-known of the Italian playwrights, is barely thirty years of age. He is a native of Milan, and wrote his first play, a drama in one act entitled *L'Amico*, before he was twenty-one. His greatest successes have been *The Virgin* and *The Ideal Woman*. This last piece was interpreted for the first time by Madame Duse, and in fact served for Duse's debut before the Roman public. The play, apart from that, aroused a series of discussions that have not ceased entirely at the present time. The play is a modernized version of Dumas' *Supplie d'une Femme*. The heroine shares her affections between her husband, her lover, and her child. The lover tires of this triple arrange-

ment, and wants to break off all relations, but the wife is not willing. She insists on his remaining, and, if necessary, will be satisfied with a platonic attachment. The comedy ends by the wife taking the lover's arm to go in to dinner, and as they enter the dining-room the husband exclaims "There's an ideal woman!" Praga is a vigorous and original writer, and there is doubtless a brilliant career before him.

Gerolamo Rovetta, a native of Brescia in Lombardy, is past forty. He, also, has elected Milan as his home. He is equally well known as novelist and playwright. *La Frilogia di Dotina*, a comedy in three acts, is his best work.

Another native of Lombardy who has won success with blank verse tragedy is Felice Cavallotti. *Cantico dei Cantici* is one of his best works, and its form is exquisite. Most of his plays, however, have been merely political successes, for Cavallotti is an influential deputy, and his friends usually profit by the first performance of his plays to make a political demonstration. Cavallotti is a romanticist, and wholly out of touch with the modern realistic movement.

Giacinto Gallina, one of the best known of the Italian playwrights, is a Venetian. He began life as a musician, being passionately fond of the violoncello, and he was nearly thirty before he began to turn his attention to the stage. His first play was a comedy in three acts entitled *Ipocrisia* (*Hypocrisy*) and his second *L'Ambizione d'un Operaio* (*A Workman's Ambition*). Several plays written in the Venetian dialect followed and were very successful. His greatest success however, was with *El Morose de la Nonna* which he wrote in a few hours while performing his military service. This play had had as much success as any play written in recent years and is still being performed in different parts of Italy. Another piece by the same author that was enormously successful is *I Oci del Cor* (*The Eyes of the Heart*). The story is that of an old grandmother who has become blind. Since she has lost her sight, her children have become ruined. All try to hide this misfortune from the old grandmother and make her think she is very rich. But the old lady ends by guessing the truth; her heart tells her that her children are deceiving her from kindness. The piece is charmingly written and contains a remarkable analysis of the human heart. Gallina has also written *Una Famiglia in Rovina*, an original and realistic picture full of sadness, *La Serve el pozzo*, *Zente Refave*, *Esmeralda*, etc.

Achille Torelli is a Neapolitan, and is past fifty. He made his debut as a dramatist twenty years ago with a piece called *I Mariti* (*The Hunchbacks*), which had enormous success. In fact this play is considered the best ever written by an Italian author. The play deals with a badly matched couple. Torelli has written a number of comedies, all of which show considerable inventive faculty. Among others are *Gli Onesti* (*The Honest*), *Scrolina*, *Trite Realta*, *Colore del Tempo* and others.

Valencino Carrera is the dramatist of the people. All his plays are written to please the proletariat. His best piece is *La Quaderma di Nanni*, which the author intended to show the immorality of State lotteries. *La Mamma del Vescovo* (*The Bishop's Mother*) is a clerical piece, all the characters being priests and cardinals.

Camillo Antonio Traversi was born in Milan in 1858. He has written several successful plays, and is one of the most original playwrights in the country. Other well-known playwrights are Enrico Montecorbolo, the author of a very successful one-act play entitled *A Tempo*; Vittorio Bersezio, the lucky author of that extremely clever play, *Le Miserie de M. Travet*; Ferdinando Martini, the poet dramatist and Minister of the Fine Arts; Leopoldo Palli, the author of an amusing comedy called *Fuo chi di Paylia*, which is a satire on the Italian nobility. Palli is a member of the Italian Chamber and all his plays are produced under the assumed name of Castelnovo.

As may be inferred by the foregoing remarkable list of talent, the dramatic art in Italy has plenty of vitality left. If the Italians do not occupy the front rank among the producers of plays they at least have many clever writers that keep the native stage alive, several exquisite poets and a love of art that is surpassed by no other people in the world. A. H.

MR. FAIR'S PLAN SUCCESSFUL.

Important innovations in methods of advertising have been achieved by Manager George A. Fair, of the Chicago Masonic Temple Roof-Garden, which is now a favorite Summer evening resort for the Chicago theatrical public. In starting out Mr. Fair announced that his advertising would be confined to newspapers and that the money other theatres or places of amusement expended upon lithographs would be transferred to the account of the daily and weekly press. Within four weeks of active operation the roof-garden has become a decided success. The crusade against lithograph tickets has extended to Hooley's Theatre, and it is predicted that before long few theatres in Chicago will give away their space to the lithograph fiend. Mr. Fair says it is a great comfort to count up a house and find from seven to ten passes instead of the customary three or four hundred.

SUMMER VACATION TOURS.

The Baltimore and Ohio R. R. Co. now has on sale at all its offices East of the Ohio River a full line of tourist excursion tickets to all the lake, mountain and seashore resorts in the Eastern and Northern States and in Canada. These tickets are valid for return journey until Oct. 31. Before deciding upon your Summer outing it would be well to consult the B. & O. Book of Routes and Rates for Summer Tours. All B. & O. Ticket Agents at principal points have them, and they will be sent post-paid upon receipt of ten cents by Charles O. Scull, General Passenger Agent, B. & O. R. R., Baltimore, Md.

IN SUMMER PLACES.

Louis Shea is at Stamford, Conn.

Carrie De Mar, who will support her husband Joseph Hart, in *A Gay Old Boy* next season will spend a month at Long Branch.

Frederick Mosely, of Otis Skinner's company, is taking the baths at Mt. Clemens, Mich.

Della Watson, musical director, is spending the Summer at Muscatine, Ia.

Will J. Banks and wife (Ester R. Stratton) are spending their vacation at Old Orchard, Me.

Fanny Denham Rouse is at the Mountain House, Greenfield, N. Y.

E. Jay Smith and May E. Cunard, last season with Ferris' Comedians and *The Elixir of Life*, will spend the Summer at Ontario Beach and on their farm near Midland, Mich.

Mr. and Mrs. John F. Ward have gone to their Summer home on Long Island.

Ida Sollee is visiting her parents in Jacksonville, Fla. She will return to New York in August.

John T. Kelly left last Thursday for his Summer home, "The Oaks," in Mt. Clemens, Mich. Mr. Kelly is to play McNamara in *The Twentieth Century Girl* again next season, and promises to introduce a spectacular novelty.

Guido Marburg will spend the Summer in Hamburg, Germany.

Harry Cushman is summering at Short Beach, Conn.

W. A. McConnell is sleeping at Larchmont and spending his days date-making at McConnell's Exchange. There is no rest for the manager's agent at this time of year.

Hubert Sackett will go to Long Branch this week. He will be in New York frequently during the Summer.

Katie Emmett is spending the Summer in Long Branch, where she will break and ride the two horses that she is to use in her new play, *An American Boy*, next season.

Lucy Daly, who is negotiating for a short season in *The Sphinx*, will spend some time at her Summer home at Crescent Beach, near Boston.

May C. Standish, having closed in Gismonda, is rusticated at Barnegat Bay. She is an expert angler, and one day last week landed seventeen blue fish, the largest of which weighed nine pounds.

Emmet Corrigan will spend the Summer at Long Branch.

May Hosmer is spending the Summer in the Catskills with her mother and sister.

Charles E. Bloomer, late of Carl Haswin's Silver King company, is at his home in Philadelphia, having gone there recently to attend the wedding of his sister. Mr. Bloomer will spend the Summer on the New Jersey coast.

Alexander Gaden is enjoying Cape May's ocean breezes.

Frank E. Aiken is at the Hotel Walton, Atlantic City.

Emile La Croix and wife (Joseph Crowell) will summer at Mount Vernon.

J. Edwin Leonard, who has been playing the part of the naval cadet in *The White Squadron*, is spending his vacation at Norfolk, Conn.

J. Duke Murray and wife (Mary Davenport) left town last Monday to visit Mr. Murray's relatives in Chicago.

Henry Burkhart left for Lake Quinsigamond, Worcester, Mass., last night, and will spend the Summer there.

George F. Gouge, business-manager for Gustave Frohman, is summering at Rowayton, Conn.

Paul Gilmore, who has signed for the lead in *Darkest Russia* next season, is combining work with pleasure at his home, Milwaukee. Mr. Gilmore is studying music, rowing with a local boat club, and in other ways passing his time with profit.

Mr. and Mrs. John W. Vogel are in Columbus, O.

Ida Jeffreys-Goodfriend has gone to the Catskills for the Summer.

Frank Carlos Griffiths left for Poland Springs, Me., last Tuesday where he will spend the Summer months. He has been engaged to edit a Summer newspaper there and he will also be the correspondent for several Boston journals. Another work he will be engaged in is the dramatization, in connection with Miss Ricker, of a novel by her which is said to contain comedy element of quite an original nature.

GOING ABROAD.

Minnie Thurgate sailed for London on Saturday on the *Mobile* to visit her mother and fulfill a six months' engagement in Paris and Vienna. W. C. Holden will sail for England on the *Paris* to-morrow.

Walter Thomas, who personated Little Billee in one of Manager Brady's Trilby companies last season, sailed on Saturday on the *Lucania* for England. He will return in time to open with the same organization next season.

Mr. and Mrs. Augustin Daly and Ada Rehan were passengers on the *New York* last Wednesday.

Henry C. Miner sailed on the *New York* last Wednesday.

Mr. and Mrs. Stuart Robson were passengers on the *Britannic*, which sailed last Wednesday.

Mrs. De Wolf Hopper (Edna Wallace) sailed on the *New York* last Wednesday.

Madge Lessing will sail for Europe on the *State of Nebraska* on Saturday.

Madeleine Bouton and her sister will sail on the *Majestic* on Wednesday for Europe.

Harry Connor sailed on the *Touraine* for Havre last Saturday.

Georgia Cayvan sailed for England again last Saturday.

HERE AND THERE.



SOUTHERN paper has a vivid description of Mrs. Langtry's recent portrayal of Nancy Sykes in *Oliver Twist*. This will be news to the dramatic world in general, and Elita Proctor Otis in particular.

An amateur performance of this same play was given a short while ago in some little Connecticut town and the local paper in commenting on it said "Mr. Blank and his sister, Miss Blank took the leading parts, which were done, as everybody expected, in beautiful shape."

I have gathered together a choice batch of stage-names which are set forth as specimens of what people can do in this line when they try. The card of E. Lyall Swete appears in the *London Era*. Another name discovered in the same paper is Louisa Peach. Louisa may do very well in England, but over here we know only one Peach—our Claucney. A second merry dmsel has Sash for her first name. These three are all English. Two American beauties are Tillah Weffing and Arlie Severson, although I have a faint suspicion that I have heard the latter name before.

Another peculiar card in the *Era*, proclaiming the remarkable talents of a certain variety actress, contains this line: "They call me an Actress now."

I nearly forgot the best of the lot—Miss Lillian Marie San Facon, who expects to go on the stage next Fall. Her name will win her recognition, at all events.

Regarding her forthcoming memoirs Sarah Bernhardt says: "I shall simply content myself with telling the story of my life, clearing up what is obscure, and setting right much that has been written and said about me, and which was not worth contradicting in detail, or which at the time I had no opportunity of refuting, and so it has become a tradition I have not at this moment the leisure to rectify." The expectant public awaits this volume with great interest.

So Herbert Kelcey will not star. It is well.

The name of Carrie Ellis, of Dedham, Mass., will go down to fame as the winner of the Trilby slippers in the Boston competition, the staid and solemn Hubites having ascertained that her foot was the smallest and therefore entitled to the diamond-studded slippers.

Speaking of Trilby—and you can't help speaking of Trilby—have you seen the Trilby pins? They are generally oxidized silver and bear the heads of Trilby, Svengali, Little Billee, Taffy, the Laird, and Trilby's foot, respectively. When you see any one with the whole set on, you may set her (it generally is a her) down as an ardent and idiotic Trilbyite.

The Trilby pies are a delusion and a snare. They are composed of a sort of orange custard as flat and insipid as some parts of the book for which they are named.

I had a glimpse the other day of the photographs of *Le Collier de la Reine*, which was such a success at the Porte St. Martin, Paris, and in which Mrs. Potter and Mr. Bellew will appear next season. Exceptional opportunities are offered for handsome setting and costumes, and they will be improved to the utmost. The dual role of Marie Antoinette and Olivia should suit Mrs. Potter excellently.

From the drama to tea is a far cry, but I must tell you what delicious tea Mrs. Potter brews. The Observer never drank any so nice. I found her every bit as charming a hostess as she is actress, and that is saying a great deal. The arduous season which she has just closed has proved trying on her vocal cords, one of which is considerably injured and will require complete rest to restore.

Hall Caine's new serial in *Munsey's*, "Unto the Third and Fourth Generation," promises to treat hypnotism in a sensational and interesting way. Du Maurier has given the cue to numberless story-writers and dramatists.

The *Sun* tells the following interesting anecdote of Henry Irving and his recently acquired honor. "Henry Irving acted in 'Don Quixote' on the evening of the day on which it became known that he had been knighted. When Maria in the play says to the hero, 'But you have not been knighted,' the audience rose and cheered, and toward the end of the play, where he says, 'Knighthood sits like a halo round my head,' the play had again to be stopped for several minutes till the house quieted down.

In the itemized receipts of the Actors' Fund for the past year I observed the line "Cat Show Prize, \$3." This must be our old and dear friend Whiskers. I don't believe the grimmest bookkeeper could make such an entry without a smile, and certainly the fact that Whiskers has contributed in a monetary as well as a social way to the Fund should not be passed by without mention. Long life to Whiskers! may he continue to be an ornament to the Fund for many moons and may his declining years be filled with prosperity!

I am glad to see that subsequent criticisms and audiences have confirmed my first-night opinion of *For Fair Virginia*. The play has one

merit, which makes it unique among dramas of the war—it can be played throughout the South without giving the least offense to the people below Mason and Dixon's line. There is one character in *For Fair Virginia*—that of Stephen Dunbar—which will appeal especially to them. He is just that sort of Southerner who has been idealized in so many books, yet who does exist, and whom I have frequently seen—loyal, brave, honest, and true; tender with children and courteous to women, protecting a woman even to the extent of striking his superior officer, and ready to take the consequences. Frank Doane plays this part admirably, and his Virginia accent is that of one to the manner born. Russ Whytal deserves much credit, both for his courage in putting on his play at the end of the season at a first-class Broadway house, and for playing the villain's part in his own play. His acting is realistic and full of the right energy. *For Fair Virginia* will make a good road play next season.

THE OBSERVER.

CRITIC AND AUDIENCE.

It often happened that some inveterate theatre-goer, and one, perhaps, whose tastes and opinions are generally treated with considerable deference, is surprised to find that the play which has caused him so much pleasure the evening before is mercilessly condemned, perhaps ridiculed by reputable critics on the morning papers. This, as an individual difference of opinion, does not in itself possess any particular significance, but when the unanimous approval of a whole household of people (which must contain at least some experienced and conservative auditors), is not regarded even in the light of a minor adjunct to the success of a production, there is surely some ground for an exhibition of mild astonishment on the part of those who take more than a passing interest in such matters. Of course I do not refer to the vociferous and usually uncalled for demonstrations characteristic of the opening night of a new play; emanating from intimate friends of both author and performers, this enthusiasm has no bearing whatsoever on the artistic success of the piece, but there are many occasions when the emphatic endorsement of an audience cannot be contemptuously set aside.

I will cite an example. A certain Boston newspaper whose dramatic columns show a decided tendency toward the classical, after vigorously denouncing the efforts of a prominent comic opera star and her company to interpret a standard opera, concludes his tirade with the following brief comment: "Yet the performance pleased a large audience, for there were many manifestations of delight, and several numbers were repeated." As the theatre in which this particular company is located is credited with having the "call" among the playhouses of the Hub in regard to the exclusive nature of its patronage, how much faith can we place in the consistency of such a criticism or in the liberality of its author? In this case the audience could not be possibly charged with any degree of unwarrantable friendliness, as it was far from being, in the strict sense of the term, an "opening night." What a grand (?) tribute to the acute perceptive faculties—from a dramatic point of view—of the theatre-going public of Boston!

Much of the antagonism directed against the stage in late years has been due to one fact alone—the willingness with which most newspaper men drop the role of a spectator and their corresponding eagerness to present news from some other standpoint. Unfortunate marital troubles, this or that actor's peculiarities and hobbies, his faults and his weaknesses. In his haste to share these choice tid-bits with the dear public our modern journalist becomes in turn intimate, boon companion, and even detective, thus furnishing this same public with information which they do not require and which they would not possess were the writer's communications presented from the standpoint of a spectator, pure and simple. We would then be spared the publication of many disagreeable details connected with the private life of nearly all persons prominent in theatrical affairs, and would receive as a substitute a much more accurate and exhaustive account of their public performances.

Cannot this point be also brought into play as an humble factor in legitimate criticism? The critic who essays to judge of the merits of a production entirely from the standpoint of the dramatist, musician, librettist, etc., and coolly ignoring, as an ally to his endeavor, the attitude of the audience toward the same performance, is presenting a side of the case that cannot possibly harmonize with the ideas of more than one in a thousand of the patrons of any theatre, and it may be added, of the readers of his screed; and the judgment of an intelligent public is certainly worth consulting. Our latter-day censor must remember—and I sincerely hope any mild attempt at advice will be pardoned—that, in the fulfillment of his duty, he does not desire a more available opportunity than that accorded to a multitude of other eye-witnesses; that he is only one in a great collective body, less susceptible to the influence of conventionalities, perhaps, possessing a wider experience, and gifted with greater discriminative powers, but still—a spectator.

GEORGE P. SCANNELL.

AT IT AGAIN.

George H. Walker, manager of the theatre at Austin, Tex., is in town, making his headquarters at the American Theatrical Exchange.

On Saturday Mr. Walker received a dispatch from his home representative stating that McKee Rankin had applied for a date in Austin one night this week to play Trilby.

Mr. Walker telegraphed in answer that he would not permit Trilby to be pirated on his stage.

Rankin was enjoined from producing Trilby at Denver a few weeks ago. He is evidently defying the order of the United States Court.

GREAT TERMS TO GREAT ATTRACTIONS

THE FOUR LEADING THEATRES IN THE GREAT NORTHWEST.

Metropolitan Opera House	-	Minneapolis
Grand Opera House	-	St. Paul
Temple Opera House	-	Duluth
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Playing First-Class Attractions at First-Class Prices—\$1.50, \$1.00, 75c., 50c. and 25c.

GOOD TIME AND THE MOST LIBERAL TERMS EVER OFFERED.

JACOB LITT, Abbey Theatre Building, New York.

AS YOU LIKE IT.

THE litigation that has arisen between Al. Hayman and Daniel Frohman and their partner, Edwin Knowles, promises to be interesting. The chief grievance of the plaintiffs is that if the present co-partnership in the Columbia Theatre, Brooklyn, were to continue, Mr. Knowles would be able to juggle the dates at the Columbia to suit his other interests in the Park Theatre, an opposition house, while they, Messrs. Hayman and Frohman, would not have the right even to inquire what was being or going to be booked at the Park. In the event of the plaintiffs losing the case it is on the cards that another first-class theatre will be immediately erected in the City of Churches which will be a serious menace to the Columbia.

The piano trade is jubilant. John C. Freund, the irrepressible humorist of the musical world, announces in the last issue of his *Music Trades* that a playwright of genius has been discovered in the diminutive person of Master Axel Ostergaarde, the Swedish office-boy of a music publisher on Fifth Avenue. Says Mr. Freund:

"Master Ostergaarde is not only a playwright; he is a hustler as well, and even at his tender age, has shown the indispensable faculty of forcing managers to read his works after he has produced them on paper. His genius in this respect will be best understood by those who have labored over a play or a comic opera libretto for weeks and months, and then failed to induce a manager to even glance over their work. For Master Ostergaarde has actually succeeded in forcing his way into the august presence of that king of theatrical managers, A. M. Palmer, and compelling him to read Ostergaarde's one-act play, *A Bad Mistake*, the mere title of which is enough to make the sainted Shakespeare do a contortion act in his tomb."

The managers appear to be following the same tactics this year as last in regard to the engaging of people for next season. The dramatic agencies are doing even less business than at this time last year. The managers thought last year that by waiting until late in the Summer they could get their people cheaper, but found when the rush of the openings came that the people they wanted were already engaged and the next best people perhaps asked more than the manager had originally refused to pay. It is simply a matter of supply and demand. When engagements offer on every side, salaries go up; when they are scarce they go down. They are scarcer now than at any time of the year, because no one can tell what kind of a season the next will be and because no one knows how many companies will be in the field. The manager, therefore, has been everything to gain by securing his people now.

Like all things that become popular, Trilby has found its way to the Edison Kinetoscope. At the exhibit of the instrument on Broadway they are now advertising "the famous death scene from Trilby."

"How much easier and how much pleasanter the theatrical business would be," said a well-known dramatic agent the other day, "if managers would only be more businesslike. But they seem to be entirely lacking in those qualities that go to make other successful business men. For instance in the matter of engaging people. They do not conduct negotiations for engagements in a businesslike manner. Instead of telling an actor or actress frankly, 'No, you will not suit me' they put them off with half promises, and allow them to keep running to see them with the hope of finally securing the engagement. I know at least half-a-dozen actresses, all in the same line of business, each of whom feels confident that she will play a certain part in a company now being organized, while I, who am in the manager's confidence, know for a certainty that none of them has any chance. Of course, it is not my business to betray the manager's confidence by telling the actresses so, but it certainly seems to me that matters would be greatly simplified by adopting a franker course and by talking to professionals as a dry goods merchant would talk to a salesman applying for a position.

The ignorance that exists among the general public concerning things artistic is once more illustrated by the following. A performance was recently organized at one of our city theatres for the benefit of a prominent hospital, and a physician attached to the hospital was appointed treasurer. Anxious to make all the money possible for the Sanitarium the doctor objected to fifty dollars' worth of seats being sent to the dramatic critics. The manager for the attraction gently pointed out the fact that the actors were giving their services gratuitously and that the notice of their work in the newspapers was their only reward. This argument convinced the doctor that the newspapers must be cared for, but orchestra

seats, he said, were out of the question. "I will give each critic a chair as he comes in," said the doctor. "How will you know them?" asked the manager, controlling his impatience. "Why, they all wear badges, don't they?" was the reply. The doctor had evidently been to the theatre before, and had taken the fireman on duty to be the *Herald's* critic.

It is not because W. A. Brady wishes to wear off superfluous fat that he is always rushing along Broadway. He is looking for some one to fight Corbett, and the search keeps him busy.

TOUCHSTONE.

GOSSIP.

Victory Bateman lately returned from Salt Lake City where she has been filling a very successful stock season of ten weeks. She became so popular while there that the stockholders of the theatre offered it to her on very liberal terms, for a season of twenty weeks but, owing to the fact that Miss Bateman is engaged to play the leading role in *Burmah*, which will have its initial production at the Boston Theatre early in September, she was obliged to decline. She has refused flattering offers from Modjeska and Louis James. Miss Bateman expects to sail for Switzerland soon.

George W. Leslie will remain in San Francisco until August. Mr. Leslie has won the good opinion of the press of that city for his work as a member of the Frawley stock company.

John H. W. Byrne has joined the forces of the Packard Dramatic and Musical Agency, and has been placed in charge of the vaudeville department. Many managers have made their headquarters with Mrs. Packard, and her exchange presents a busy appearance. She is now engaging no fewer than fourteen companies for next season.

THE MIRROR has received a flashlight photograph of the stage of the Fairmount Auditorium in Independence, Mo. It shows a novelty in the form of an opening, sixty feet high, at the back through which are seen a grove of large trees, so placed as to blend with the painted scenery representing a forest or a garden in the foreground. The Fairmount Auditorium is managed by Horn and Doran.

Dorothy Daffron arrived from Europe last Saturday on the *Paris*. She has been abroad three months, principally in Paris.

Harry Kelly and Elsie Chamberlain were married at Hoboken by the Rev. Dr. Houghton on Thursday last, in the presence of Frankie St. John, Alexander Clark, and Louis Wesley.

The Merry World will be transferred to the Columbia Theatre, Chicago, in three weeks.

F. Ziegfeld, Jr., sailed for Europe on June 8 on the *Lahn*. His plan was to go direct to Germany, where he will meet his representative, who has been engaging novelties for him for next season.

An up-to-date revival of *Zozo*, the Magic Queen, is announced for next season.

Loie Fuller's mother gave her a dose of cocaine by mistake, intending to administer spirits of nitre, in Edinburgh, Scotland, on Saturday. The dancer was removed quickly to an infirmary, where prompt action saved her life.

It was announced yesterday that The Sphinx would close its run at the Tremont Theatre, Boston, on July 8, and be transferred to the Casino in this city.

Raffaello Cavallo and Marguerite Fealy were married by the Rev. Dr. Kendrick, pastor of Calvary Church, New York, on Wednesday evening, June 5. The bridegroom, who for several years was musical director of the Queen's Theatre orchestra, Montreal, has for some time occupied that position in Jacobs' Theatre in this city.

The first tour of Albert Taylor, under the management of Dick P. Sutton, closed in Hot Springs, Ark., on May 25. Mr. Taylor will resume under the same management in Colorado Springs, Col., on Aug. 20.

James F. Crossen has bought of Hal Reid a four-act comedy drama, which he will produce next season with Lillian Drew in the principal female part.

It was "West Point Night" at the Broadway Theatre last Wednesday evening. The cadet party numbered 250 all told, including twelve "old boys" of the class of '95, twice that number of the class of '75, together with the graduates of '95. The latter wore their uniforms. The stage was decorated appropriately with stacked arms and drums, and the auditorium was festooned with silk flags.

Charles J. Ross and Mabel Fenton, who left The Merry World last week, were at once engaged for B. F. Keith's continuous performance circuit, and opened at Mr. Keith's Philadelphia house this week. They come to the Union Square next week.

The Mirror Date Book has won the distinction of being pronounced by every one that has obtained it the most useful, handsome and convenient book of the kind that has ever appeared. It is selling rapidly at 25 cents a copy.

TELEGRAPHIC NEWS

CHICAGO.

Robinson Crusoe a Success at the Schiller-Hall's Personal and Theatrical Chat.

[Special to The Mirror.]

CHICAGO, June 17.

Dare Devil Willie. Edwin Foy
Robinson Crusoe. Adele Farrington
Polly Perkins. Sadie MacDonald
Ophelia Crusoe. Marie Dressler
Tuffenuff. Douglas Flint
Hockstein. George A. Beane
Friday. Frank E. White
Ben Bolt. Babette Rodney
Sam Mainbrace. Florence Holbrook
Neptunia. Mlle. A. Vercellesi
Paregoric. Charles T. Crawford
Aconite. Edw. Crawford
Blue-eyed Susan. Ollie Redpath
Reginald de Marlinspike. Mamie Gehrue
Algeron de Hatchway. Daisy Gehrue
Snowflake. Charles T. Crawford
Billy, the parrot. Charles Sweeney
Polly, the goat. M. Z. De Philippi

Edwin Foy and the American Burlesque company presented Little Robinson Crusoe for the first time at the Schiller Theatre on Saturday night. The theatre was crowded and many were turned away. The piece seems to be a great success.

Little Robinson Crusoe is called an operatic burlesque. It is in three acts. Harry B. Smith wrote the libretto, and the music was composed by W. H. Bachelor and Gustav Liders. Mr. Smith has written amusingly and originally, and the piece has many catchy melodies. The production indicated care in all particulars. The scenery, by Moses, is handsome, and the costume picturesque.

The story opens in what is described as "the anti-fat Summer Hotel." Robinson Crusoe, a captain of marines, is in love with Polly Perkins, who in turn is loved by Ben Bolt, captain of the press-gang. Hockstein, who is described as a philanthropist, and who has had Polly in pawn for money borrowed, seeks revenge upon Crusoe, who has turned his marines loose in Hockstein's pawnshop, which they have looted, and the pawnbroker induces the press-gang to abduct the hero. The entire company goes aboard ship, suffer shipwreck, and are lost upon a desert island, which is the scene of the fun. Mr. Foy has the part of an amateur pirate, the skipper of a canal-boat, who makes the acquaintance of a deaf-and-dumb salt water fairy. He starts a saloon on the island, and although we are told that the island was uninhabited before the shipwreck, the newcomers start a theatre and a race-track with other institutions of civilization for the benefit and pleasure of the natives.

In the last act skits are introduced on The Girl I Left Behind Me, The Second Mrs. Tanqueray, and Trilby, and the race episode gives excuse for the introduction of a chorus of jockeys, who, of course, are shapely young women.

Marie Dressler and Eddie Foy worked well together and made all the fun, while George R. Beane, Adele Farrington, Sadie MacDonald and Douglas Flint had good parts. It is probable that the piece will run all Summer, and all who know Manager Tom Prior are glad of the success. Elwyn A. Barron, known throughout the profession as the distinguished dramatic writer of the *Inter-Ocean*, leaves to-morrow for London and will be there as the resident correspondent of the *Times-Herald*. C. E. Nixon takes his place.

The Academy of Music and the Alhambra have closed. Mr. Jacobs will personally manage the Alhambra next year and the Academy will be managed by W. H. Barry, who looks after the *Siege of Vicksburg* here this Summer.

Clarence Tunis has rented the Clark Street Theatre from Mr. Jacobs and will run it with drama and continuous vaudeville next Summer. This is the last week of Aladdin, Jr., at the Chicago Opera House, and preparations are being made for the revival of the old favorite, Ali Baba, next Monday night, with a strong cast. Vesta Tilley, the clever little Englishwoman, said farewell last night. She crowded the house at every performance and she deserved the compliment. I don't think I shall ever forget Vesta. Last Friday night I saw her. I had been sitting through the first three acts of Aladdin and I must confess I was not quite at ease, as the Legislature was in its last hours and I had not heard of my confirmation as justice of the peace. Along about 10 o'clock Tommy Fitzpatrick, the dapper treasurer of the house, sneaked down to me with the following telegram from the *Post's* Springfield correspondent: "Governor Altgeld sent your name in to succeed Justice Lyon. Confirmation by Senate unanimous. Congratulations." You can imagine how thoroughly I enjoyed Miss Tilley's act after that. I shall probably take hold of the new office within a few days. It was a hard fight, but I won it.

John A. Frazier, Jr., the playwright, has appeared in a new role. He is the author of a new treatise on sound money which is said to be a very able argument.

The Gaiety Girl is doing well at Hooley's where it remains through this week. The house will then be closed for a week and will reopen July 1 with Trilby, presented by Lackaye and a strong company which Manager Powers arranged for on his recent trip to New York.

Treasurer Harry Sommers of McVicker's, together with Herman Baker and Harris Jackson of the same house and a few moneyed young men, are refitting the old Trocadero in Battery D, and will open it soon with excellent vaudeville shows. If it is a go, they have the option on several sites for a permanent place of the kind.

Another new theatre is talked of for Jackson Street, adjoining the Great Northern Hotel. Landlord W. S. Eden is interested, as are also the Davidson brothers of Milwaukee. The plan is yet in embryo but looks all right.

Manager Powers, of Hooley's, has resolved to do away with window lithographs in the future and will use only the newspapers, the regular billboards and a few stands.

Manager Davis, of the Columbia, has returned from the East and he and his accomplished wife, Jessie Bartlett Davis, are at Willowdale Farm. The Columbia will remain closed until we get The Merry World from the Casino, and the Haymarket is dark for the Summer.

At the funeral of the late Ed. P. Murray, of the Columbia, last Sunday, the Chicago Lodge of Elks turned out over 100 strong and made a splendid showing.

A Black Sheep is in its last week at the Grand, and the 100th performance will occur next Friday evening, with a very fine souvenir. Mr. Hoyt is expected here in person.

Comedian John Burke, of Aladdin, has made a great hit in burlesquing Vesta Tilley's songs. Miss Maud Ulmer, late of The Bostonians, Ezra Kendall, and Albert McGuckin have been added to the cast.

At the Lincoln Theatre yesterday Lincoln J. Carter's latest play, The Defaulter, was presented for the first time. It is a very strong melodrama.

The Cotton King keeps on its successful way, and the fiftieth performance will be "souvenired" next Wednesday evening.

Walter Damrosch will present Wagner opera here at the Auditorium on Nov. 18 next.

Upon the Masonic Temple roof-garden, Manager George A. Fair offers Princess Dolgorouky, the violinist, and Nellie Ganthony, with an excellent vaudeville bill, and John E. McWade, the popular baritone, will soon appear. Business is very large.

Manager Hopkins has the three Marvelles, Dixon, Bowers and Dixon, the De Forests, and other good specialty people, in connection with Master and Man by the stock company.

Clute shooting continues popular. A professional day is on the list.

The '39 camp has added a volcanic eruption in fireworks to its other novel features.

Manager Frank H. H. has revived minstrelsy, with the aid of Billy Rice, in connection with a strong vaudeville bill at the Casino, and business continues large.

I met old James Robinson, the bare-back rider, here the other day. He looks younger than Jim Meade.

McConnell writes me that Harry Hamlin will never witness a performance while he is in London, as the theatres there open at 7 p. m., and Harry leaves a call for 9 p. m. After he has had his breakfast and dressed it's midnight, and the shows are out. Regards to Charlie Dillingham.

Great weather here, as usual.

"Biff" Hall.

BOSTON.

Clover at the Castle Square—The Hub's Floating Theatre—Benton's Gossip.

[Special to The Mirror.]

BOSTON, June 17.

Summer amusement is all the go in Boston from now on. Two Summer opera companies monopolize the regular houses, and the novelty of the week has been the opening of the floating theatre, which is moored off Marine Park, South Boston.

Clover is the opera of the week at the Castle Square. The piece is a quasi-novelty here, as it has not been given since the farewell appearances of the old McCaull Opera company in 1890. It was cast to the full strength of Manager Rose's popular company, and the production was one of the most elaborate of the season. Prices have been reduced to 50 and 25 cents at this house, which now presents the greatest bargain of the season in the amusement line. The Bohemian Girl is to follow.

The Sphinx continues successfully at the Tremont and special nights and souvenir performances go to attract large audiences. J. Aldrich Libbey has retired from the company, but his absence does not weaken the performance, as A. S. Kingsley makes a hit in the part. Laura Joyce Bell had a reception after the matinee on Saturday and a unique feature of the occasion was the presentation to the ladies of confectionery which she had made herself. The run goes on for some time to come, but Kismet will be placed in rehearsal for production.

The genuine novelty is over at South Boston where John H. Laskey has moored his floating theatre which is a genuine palace, different from anything ever given in Boston. The place opened auspiciously last week and big houses have been the rule. Manager Laskey gives a clever specialty bill. Frank G. Stanley's orchestra is one of the best and as the place is always perfectly cool, it will prove a popular resort.

Continuous variety continues attractive at Keith's new Theatre.

The Gaiety Burlesque company holds the stage at the Lyceum.

A good variety show is being given at the Palace.

Richard Carle has been engaged to play the treasurer in 1892 next season.

The actors who gave The Rivals for C. W. Coudock's benefit in New York came to Boston for a special matinee on Thursday. The Boston held a tremendous audience at advanced prices, and about \$5,000 was taken for the performance. By the way, Napier Lothian had a novel experience that day. During the twenty-two years that he has been at the Boston he has never been able to see Joseph Jefferson act, as the big business has driven the orchestra under the stage each year. This time he argued that the advanced scale of prices would give plenty of room, but when he saw the rush he shook his head and bought two seats in the front row, from which he led his musicians and saw the play.

Herbert Saunders, the alleged theatrical manager from England, changed his plea of not

guilty to the complaint of beating his board at Young's Hotel, and was fined \$25.

Matthew Ott will be in Edward E. Rice's Excelsior, Jr., company. A new part, something like the Lone Fisherman in Evangeline, is being written for him. His sister, Theresa Vaughn, will be the Bertha of the cast.

Jessie Judkins, who has starred as Topsy in Uncle Tom's Cabin, was arrested charged with stealing a diamond ring worth \$185 from her lodging-house keeper. She pleaded not guilty, and was discharged.

George H. Brennan, who managed Joseph Hawthorn's tour last season, has obtained control of the New Bedford Journal.

The William Wolff Opera company will open its tour in Halifax, N. S., in September. Time is booked up to February, 1896.

John H. Laskey, who manages the floating theatre, had the arduous task of transporting President Garfield from Washington to Elberon when that executive lay dying from a bullet wound. Mr. Laskey devised a wonderful swinging berth, so delicately set on pivots and ball-bearings that in the roughest sea it had not the slightest jar. Mr. Garfield paid the contrivance a high compliment. In many other ways Mr. Laskey has shown his ingenuity, and his comfortable aquatic playhouse will add to his reputation.

Anson's baseball comedy by C. H. Hoyt will probably be produced in Buffalo in November and will be taken to the American, New York, in December.

James B. Watkins, Dorothy Grey, and Charles Seamon have signed with Joe Ott for next season.

William Flannery, the actor who shot Fayette Welch, another actor, on April 22, 1892, has been paroled and was released on Friday, and not earlier as inaccurate reports have had it. His wife was present when he came from the cell and accompanied him from the prison. His sentence was for five years, as he pleaded guilty to manslaughter.

William McLaughlin and Clara Lane are among the latest engagements for Kismet.

Frank L. Perley's stay in Boston has resulted in tremendous booming for Ringling's Circus. The show bids fair to be the sensation of the Summer here.

This week is the last week of Buffalo Bill's Wild West in Boston. Caroline Lockhart, once a member of the Grand Opera House stock company and later a special writer for the *Post*, tried life at the show for one day, and a picturesque description was the result.

The Castle Square hints at the production of a new comic opera by a Boston composer and librettist during July. Will it be F. H. Claffin's *Queen Lil*?

Ruth Baldwin Holt, a talented young elocutionist whose home is in Waverly, has been engaged for Otis Skinner's company for next season.

Harry Askin proposes to give trial matinees of original comic operas by Bostonians during the Summer season at the Tremont. That was a rash movement on his part, for he could not realize that in Boston the habit of writing comic operas is as natural as the appetite for baked beans.

The Baldwins conclude their engagement at the BowJoin Square to-night.

Richie Ling has been re-engaged for Lillian Russell's company next season.

T. Wellington Goodwin, of the Goodwin Comedy company, has returned from a six weeks' tour through Maine.

Mildred Aldrich's specials on dramatic topics are now the feature of the *Evening Herald*.

Maurice Freeman and Ruy J. Beckhard will pass the Summer at Atlantic City.

Eugene Tompkins has engaged Adelaide Nye and Maud Brewer for Burmah.

The Pop concerts are to be continued for only three weeks more.

The set for the last act of The Night Clerk, which is being made by Thompson, will be an elaborate affair, illuminated by 400 electric lights.

Frank Stone sails for Europe in a few days.

Fanny Davenport made the presentation of a silver cup to the Duxbury Yacht Club last week.

Joseph Sparks has been engaged for May Irwin's company.

JAY BENTON.

CINCINNATI.

Innes' Band at the Ludlow Lagoon—Opening Performance of Americus—Notes.

[Special to The Mirror.]

CINCINNATI, June 17.

Saturday and yesterday monster crowds were entertained at the Ludlow Lagoon by the famous Innes Band. The programmes comprised its celebrated descriptive numbers "A Day at the World's Fair" and "War and Peace." Eight star soloists travel with the Band. It is little short of ideal to sit on the roof-garden by the shores of the lake on a moonlight night. Bash Ber Achmet Troupe of Arabs will be the attraction the coming week.

At the Zoo Wormwood's trained animals and Weitzman, the sensational aerial performer, Jean P. Weitzman, give daily exhibitions. The Zoo concert nights always bring out throngs of the best people.

The grand open-air spectacle, Americus, with plenty of fireworks and specialty performers, opened at the Baseball Grounds last night for the season. It is under the direction of Charles Harkinson.

Coney Island is having its full share of outings. The cool steamboat ride always makes the trip an enchanting one, and one is usually loath to leave the barges which abound about the place.

Messrs. Scott and Cummings, the new managers of Robinson's, have been busy backing next season's attractions, and are prepared to present an exceptionally strong cast next year.

Tim Murphy stopped over in Cincinnati one

day last week. He is to star the coming year in The Wrong Man.

Kohl and Middleton's has Bebe Erlscott's Juvenile Opera company this week.

WILLIAM SAMPSON.

WASHINGTON.

American Assurance at the Grand, Our Regiment at the National—Gossip.

[Special to The Mirror.]

WASHINGTON, June 17.

The farewell week of the Frederick Bond Comedy company at Allen's Grand Opera House was commenced before a large audience. The season was for only eight weeks, as announced, and the time is up. To-night's bill is the first production of a new three-act comedy entitled American Assurance, an adaptation by Charles A. Shaw of an old English play, Look Before You Leap, originally produced in London in 1790. The scenes have been transferred to Washington, where the action takes place, and the dialogue and business have been written up to date. An admirable performance was given. The comedy is on for three nights. For the remainder of the week Pink Dominives, My Wife's Father, and My Awful Dad will be given. The delightful curtain-raiser, Romeo's First Love, precedes each performance.

The National Theatre stock company presents for the fourth week of the comedy season at this house Henry Hamilton's farcical production, Our Regiment, from the German of Von Moser, with which a large audience is being thoroughly amused. The plot, dialogue and situations are decidedly funny, and the enjoyment is strongly enhanced by the thoroughly artistic work of the company. Brass bands and gay uniforms add to the effect. Byron's delightful comedy, Married in Haste, gave the company many opportunities, and the interpretation was brilliant in various ways. Charles Coote merits strong recognition for surprising excellence in make-up and eccentric portrayal. Manager W. H. Rapley's policy in interspersing purely farcical plays with offerings of a more serious nature meets with hearty approval.

Frederick Bond, under the management of Charles A. Shaw and Walton Bradford, opens his traveling season at Newburg, N. Y., Sept. 2. Negotiations are now pending with Blanche Walsh to become a member of that organization. In the event of such engagement Romeo's First Love will be made a feature of the repertoire.

Manager E. H. Allen, of the Grand, intends sailing for Europe July 6. Before going he will let out contracts for the complete remodeling of the stage of his theatre, introducing all modern improvements, including a richly furnished greenroom.

Sparring Exhibitions continue the feature at Kernan's Lyceum Theatre.

Otto Selhausen, assistant treasurer of the Academy of Music, has engaged as hotel clerk at Congress Hall, Cape May, for the Summer.

Hans F. Roberts, the clever young Washington actor, has been re-engaged for Tim the Tanner in The County Fair next season.

Washington Lodge of Elks carry an immense crowd down to River View to-night on their charity fund excursion.

JOHN T. WARDE.

ST. LOUIS.

Olivette at Uhrig's Cave—Current Vaudeville Bills—Terrace Park Proprietors Assign.

[Special to The Mirror.]

ST. LOUIS, June 17.

The third week of the Summer season at Uhrig's Cave began last night when the ever pleasing comic opera, Olivette, was presented with the following cast:

Captain De Merimac, Jerome Sykes; Valentine, George Lyding; Duc des Iles, William Pruette; Coquelicot, Frank Deshon; Marvejol, William Steiger; Olivette, Ada Palmer-Walker; Bathilde, Gertrude Lodge; Velontin, Tona Hanlon, and Manstigue, Minnie Bridges.

The Union Trust Roof-Garden continues to be a popular resort for those who enjoy a fine vaudeville entertainment and wish to spend a cool evening. To-night a new programme was presented. The principal vaudeville artists this week are Constanz and Inez, Edward Latelle, Georgia Girard, Lincoln Elwood, Ford and Francis, and Dan Mason.

The continuous performance at Havlin's Theatre will continue another week, and a change was made yesterday. The Runaway Wife, with Horace Vinton and Edna Clayton in the leading parts, was the drama, and the list of vaudeville artists included a number of newcomers. The benefit tendered Maurice Brennan was postponed until next Saturday night, when a large number of volunteers have promised to add to the strong list of regular artists.

The Suburban Vaudeville Show at Wells' Station is drawing very large audiences each night, and a new bill went into effect last night with several thousand people present.

The proprietors of Terrace Park, in spite of a fair patronage, have not been having an easy time of it for the past week, owing to reported dissensions among themselves. So, in order to straighten out their affairs, and pay outstanding claims of creditors, including the salaries of the performers, made an assignment last Friday to Bernard A. Padberg and Antonio Bufanno, who are now running the place as trustees.

George D. Melville, who has been playing an engagement with the Roof-Garden Company as a pantomimic equilibrist, goes to Chicago at the close of his engagement and, it is reported, will wed Mamie Conway, who last season played soubrette parts with Pope's Theatre stock company, this city. Mr. Melville is a son of James Melville, the bareback rider. Miss Conway made her debut when a child, appearing with her mother at the London Theatre, New York.

Work commenced Saturday on the recon-

struction and altering of the Shaare Emeth Temple, in this city, into a first-class theatre, to be called the Oriental. A special feature will be a roof-garden adjoining the auditorium, open in Summer and enclosed in glass in Winter. The class of entertainment will be principally light opera, interspersed with the vaudeville attractions. The theatre when completed will represent an investment of between \$200,000 and \$250,000. Charles R. Pope, who owned Pope's Theatre, of this city, has been engaged as manager. This theatre will be opened during the first part of September. Mr. Pope left to-night for New York, Boston and the East to engage a regular stock opera company with instructions to spare no expense in the engaging of artists. This Theatre will be one of the finest in the country.

W. C. HOWLAND.

CLEVELAND.

Falka at Halthorth's Garden—Continuous Performances at the Lyceum—Items.

[Special to The Mirror.]

CLEVELAND, June 17.

Falka is the opera being sung to-night at Halthorth's Garden Theatre, with Marion Manola in the title-role and the entire strength of the company in the cast. The garden is crowded and the Murray-Lane company have started this season even more successfully than last year. Next week, Said Pasha.

The continuous company at the Lyceum Theatre started on its second week this afternoon to a new audience. An entirely new bill is presented from last week. The Black Flag is the drama given by the company. Bonnie Lottie, the dancer, made quite a hit last week, and is still on the programme. So far this form of amusement has been a success.

Sipe and Dolman's dog and pony show remains another week. It has been well patronized.

Will Ellsler, manager of Effie Ellsler, is in the city for a short time.

Clara Ha-re (Mrs. Vetsen), late of the Robin Hood company, is on a visit to her parents.

Ollie Archmere, or Eloise Morgan, as she is now known, is visiting her mother, Mrs. Berry. Miss Archmere is to be married to George D. Morgan, of Brockport, N. Y., some time next month in this city.

Pain's Spectacle, Lalla Rookh, which opens at the Madison Avenue Amphitheatre June 25, will be under the management of Matt L. Berry, who was with the Trilby company which appeared here a short time ago. WILLIAM CRATON.

LINCOLN J. CARTER'S NEW PLAY.

[Special to The Mirror.]

CHICAGO, June 17.—Lincoln J. Carter's new play, *The Defaulter*, splendidly staged, was initially produced on Sunday, and made a palpable hit. It is a great commercial prize, and will bring added riches to an already rich man.

JAMES S. SUTTON,

Manager Lincoln Theatre.

RUSS WHYTAL'S ONE-ACT PLAYS.

Russ Whytal, the author of *For Fair Virginia*, gave a special matinee at the Fifth Avenue Theatre last Thursday afternoon, at which he presented three one-act plays written by himself.

The opening piece, *Taps*, takes place on the ramparts of Fortress Monroe, and deals with the story of a Southern man whose sweetheart had married a Northern officer in the civil war, and who during hostilities had shot the husband without discovering his identity, thereby causing the wife to die of grief. After a lapse of years the veteran meets the daughter of his former sweetheart, and is charmed by the resemblance to her mother. The girl, on learning who he is, recoils with horror from the man who caused the death of both her parents.

Night, the second piece on the programme, showed a girl in men's clothes, following for love a burglar, who fails to detect her disguise, and takes her to rob her old home while her mother lies dead and is about to be buried. The girl's shock at the sight of the corpse causes her to faint, which results in her being shot by some of the pursuing soldiers. Then the burglar discovers that she is not a boy, and stands by her, preferring to be shot rather than desert her.

Agatha, the concluding play, is written in a much lighter vein. A foolish young man is infatuated with a woman of the world. After trying various expedients to disenchant him she throws her daughter into his society. The youth becomes a willing victim to the daughter's charms, thereby leaving the mother free to captivate the young man's father.

The performers in these three plays included Russ Whytal, Marie Knowles Whytal, Frank Doane, Frank Mordaunt, Miss Dupree, and Miss Lowe.

DEPARTURE OF MR. DALY.

Augustin Daly sailed for Liverpool last Wednesday on the *New York*, and accompanied by fifty-five members of his company, including Ada Rehan, Mrs. Gilbert, James Lewis, George Clarke, Herbert Gresham, and Sidney Herbert. Henry Dixey will not be a member of Mr. Daly's company next year.

Before sailing Mr. Daly announced that he had secured the American rights to *Le Collier de la Reine*, the spectacular historical drama, which has had a prosperous run this season at the Porte St. Martin Theatre in Paris. The piece will re-open Daly's Theatre in September. Mrs. Potter and Kyrie Bellew, who had been negotiating for *Le Collier de la Reine*, will head the cast, while Mr. Daly will organize the company.

The piece is expected to run until the middle of October, and will be followed by Humperdinck's fairy opera, *Haensel and Gretel*, for which Anton Seidl has been engaged as musical director.

Mr. Daly expects to return to America in July to oversee the production of *Le Collier de la Reine*, but Miss Rehan and the company will remain abroad until the middle of September.

NEXT SEASON'S PROGRAMME.

The next season at New York's theatres is practically mapped out now. Following are the stars and plays metropolitan playgoers will see at the various theatres:

PALMER'S.—Will reopen the last week in August with Della Fox in a comic opera adapted and arranged by J. Cheever Goodwin and William Furst. The *Shop Girl*, with its London cast, will follow on Oct. 24. John Drew will appear in a new play during the Spring.

GARDEN.—Trilby will run as long as business keeps up to the present high-water mark. Joseph Jefferson will play four weeks early next season. After that a new comedy by Paul Potter and Bill Nye will be produced by Mr. Palmer.

HERALD SQUARE.—Whitney Opera company in Rob Roy will begin the campaign on Sept. 2. Pudd'nhead Wilson will succeed it. The Heart of Maryland will be produced elaborately on Oct. 21, for a run.

BROADWAY.—Comic opera will be the season's offering. Princess Bonnie will open on Sept. 2. His Excellency, with an English company, imported by Al. Hayman and Charles Frohman, will follow. The Bostonians will come next. De Wolf Hopper will appear in the Spring in Klein and Sousa's *El Capitan*.

LYCEUM.—E. H. Sothern will produce *The Prisoner of Zenda* the last week in August. The regular stock season will commence on Nov. 19 with a new American play. The Home Secretary and a new comedy by Pinero are promised.

EMPIRE.—The opening is set for Aug. 31, when Sims' adaptation of *Gigolette* called *The City of Pleasure* will be presented. In October John Drew will appear in Henry Guy Carlton's new piece. Next Olga Nethersole will be seen in Carmen. The stock company will begin with Bronson Howard's new play, which was to have been produced last Winter.

GARRICK.—The regular season will begin on Sept. 16 with a dramatization of Weyman's *The House of the Wolf*, Timon of Athens, a Christmas pantomime, *The Courtship of Bopeep*, and several new American plays, not yet named. E. M. and Joseph Holland will play a short preliminary engagement, beginning late in August.

FIFTH AVENUE.—The Bathing Girl will be produced in August by F. C. Whitney. Nat C. Goodwin will begin on Sept. 16 in *The Gilded Fool*. He will also present David Garrick and a new play. Fanny Davenport, James A. Herne, and W. H. Crane will fill out the rest of the season.

HOYT'S.—Charles Dickson will be seen here on Aug. 19 in a new comedy. Robert C. Hilliard will follow him in *Lost—24 Hours*. On Sept. 23 Charles Frohman will begin his occupancy of ten weeks with an adaptation of a French farce. *A Black Sheep* will after that be presented by Hoyt and McKee.

AMERICAN.—The season will open with Wheeler and Alfriend's melodrama, *The Great Diamond Robbery*, on Sept. 2. Charles Hoyt's new melodrama will come next. Other melodramatic productions will be made.

CASINO.—The Merry World will reopen in August. In September an imported novelty will be presented. On Nov. 4 *The Wizard of the Nile*, with Frank Daniels as star, will be seen and heard.

FOURTEENTH STREET.—The Wicklow Postman will start the ball rolling on Aug. 19. Chauncey Olcott and Clara Morris will fill the time until Nov. 4, when *The Rural Postmaster* will go on for a run.

GRAND.—The Passing Show will begin the season on Aug. 31. A long list of excellent attractions are booked.

STANDARD.—It is probable that the season will begin with the production by J. M. Hill of Augustus Thomas' play, *The Capitol*, which has been rechristened.

ABBEY'S.—Lillian Russell will revive *The Tzigane* on Aug. 12. Francis Wilson will present *The Chieftain* on Sept. 9. Henry Irving will appear on Oct. 28. John Hare on Dec. 23, and Bernhardt on Jan. 20. Miss Russell in a new opera will close the season.

THE LYCEUM'S FUTURE.

It is probable that before long the Lyceum stock company will have to seek another home, as the property on which the Lyceum Theatre stands at Fourth Avenue and Twenty-fourth Street may be purchased by the Metropolitan Life Insurance Company.

Manager Frohman said: "Negotiations for the purchase of the property, are, I understand, progressing, but it will be two years at least before any transfer can be made. In any case, I am to have a year's notice before I shall have to leave. I certainly have no intention to disband the company; and even if the Lyceum is torn down the organization will have another home."

ANGEL AND MANAGERS FIGHT.

In the Jefferson Market Police Court last Wednesday Steven Lingard and William Butterfield appeared as complainants against Juan Jacoby, whom they charged with assault. The trouble arose over the ill-fortunes of the Metropolitan Vaudeville company in which Jacoby had invested \$500, and which Messrs. Lingard and Butterfield managed. On the collapse of the company, Jacoby, it is said, demanded vouchers for every penny spent by the management, and this, Jacoby swears, Lingard refused to do. Hence, the fight and subsequent arrest.

DUSE IN LONDON.

Eleanora Duse began an engagement of eight performances, covering two weeks, at Drury Lane Theatre, London, on June 3, appearing as Camille, which was followed by *La Femme de Claude*. Although she is described as "looking somewhat pale and worn," from the effects of her illness, Madame Duse is said to have revived all the enthusiasm that marked her former engagement.

MANHATTAN BEACH.

The Manhattan Beach is still a popular favorite with lovers of sea air and a good time is shown by the crowds who flocked to the resort on the opening day of its many new entertainment features on Saturday last. Thousands of wheelmen rode down early in the day, among whom many members of the theatrical profession were seen.

The places of amusement include the new theatre in which Rices's Burlesquers present 1492 daily. The burlesque has been re-written and brought up to date, the scenery and costumes are new and a number of novel features have been added. The piece is handsomely staged.

The old favorites, Theresa Vaughn, Walter Jones, W. H. Sloan, Mark Smith, John Keefe, Charles Bigelow received an enthusiastic reception. Melville Stewart, who appears as Columbus, has a fine voice and was cordially received. Eleven specialty performers will be added from time to time during the Summer.

Sousa's Band played a number of tuneful compositions during the afternoon and evening, both entertainments being well attended. An invitation performance to the League of American Wheelmen of Pain's pyro spectacle, *War Between China and Japan*, was given in the evening. The fireworks made a hit and are sure to prove one of the most attractive features of the Beach.

NELLIE McHENRY'S NEW PLAY.

Nellie McHenry, who closed her season of forty-two weeks recently at Brooklyn, is resting in her Summer cottage at the Highlands. She and her maid will sail on the new steamship, *S. S. Louis*, on June 26 for Europe, and remain there until Aug. 1, returning home in time to commence rehearsing her new play, *The Bicycle Girl*. This play was written especially for Miss McHenry by Mike Wolf, of *Life*, and is described as a musical cyclo-comedy in three acts. The first act shows the interior of the Crescent Bicycle Club. In the second act a "bicycle tea" is described, and in the third act a bicycle meet takes place. The dialogue of the play is said to be bright, the incidents farcical, and the music very catchy. Miss McHenry thinks it will be the best play of all she has yet produced, and one which will afford her the greatest opportunity. Artists are at work on the scenery, and the lithograph work has nearly all been completed by the Strobbridge Lithograph Company. Miss McHenry's tour will be under the direction of John Webster, and he has re-engaged J. B. Delcher as business manager, who is located at McConnell's Exchange. Mr. Delcher has nearly completed booking for Miss McHenry's tour next season, which will open at Long Branch on Aug. 20.

ROBERT HILLIARD'S PROSPECTS.

Robert Hilliard is certainly to be congratulated on his prospects for next season. He has a new comedy *Lost—24 Hours*, which is said by those who saw it during its two weeks' trial last season, to be extremely clever. He is to be managed by Barnabee and MacDonald, of the Bostonians, which means everything of the very best. He opens his season with a three weeks' New York engagement at Hoyt's Theatre and his business manager will be W. G. Smyth. That is a combination that ought to bring to the surface all the merits the star and play contain.

Some novel and effective printing has been ordered, and the company engaged will include Madeleine Bouton, Maud White, Sydney Cowell, Daisy Dixon, Anne Morris, Grant Stewart, Harry Rogers, Cecil Butler and C. Stuart Johnson.

A SHAKESPEAREAN FESTIVAL.

James W. Morrissey left last night for Saratoga Springs in response to a telegram from W. E. Wooley, who has put him in charge of the coming Shakespearean Open-Air Festival. To a MIRROR man Mr. Morrissey said before he left:

"The Merry Wives will be the first comedy produced and previous to the comedy there will be an operatic production of some piece in the ball-room of the Grand Union. All in the cast of the comedy will be stars just as at the Coudock benefit.

"Following the Merry Wives there will be a Shakespeare ball and a children's carnival. The festival will probably be given the last week in July."

TRILBY IN CHICAGO.

The Chicago production of Trilby by A. M. Palmer's company will take place at Hooley's Theatre on July 2. Blanche Walsh will probably play Trilby, Wilton Lackaye Svengali, and Miller Kent Little Billee.

W. A. Brady's three Trilby companies are reported to be booked solid to the middle of February. The Western company will open at Saratoga in the middle of August. The company will play at the Convention Hall. Afterwards, the company will go West.

The Eastern company will open in New York at the end of August, and will play New York State and Pennsylvania towns. The Southern company will open near Richmond, Va., and play the whole of the South and Texas.

COMPANIES CLOSED.

Stetson's Uncle Tom's Cabin company closed season at Duluth, Minn., and will resume in August.

The Passing Show closed the season of the Wieting Opera House, Syracuse, on June 8.

LOW RATES TO DENVER.

The B & O R. R. Co. will place on sale at all ticket offices on its lines east of the Ohio River round trip tickets to Denver, Colorado Springs, Manitou and Pueblo, for all trains of July 2, 3, 4 and 5, valid from starting point on day of sale and good returning from Colorado points July 12 to 15 inclusive. The rate from New York will be \$47.75, and correspondingly low rates when from other stations. Tickets will be good via St. Louis or Chicago.

SAID TO THE MIRROR.

ED. J. CONNELLY: "I have just closed a long season with Shore Acres, and am off for a bicycle trip through Long Island, with headquarters at the St. James. This beats going to the other side, take my word for it; and, incidentally, it is cheaper."

W. F. BLANDE: "I am having a pleasant, restful time in England. Have only been to the theatre once since I came over. I saw His Excellency done by a road company. It is some what light in libretto but is tuneful in music. It will have to be awfully well done to go in the United States. Weather is great here—no wilted collars, sleepless nights from the heat. I am spending June and July in South Wales."

WALDEN RAMSAY: "I have about made up my mind to return permanently to the stage. I retired last year with the intention to confine my work to lectures and drawing-room entertainments, but I find that my love for the footlights born of such long experience with them, was too strong to resist accepting another engagement when it was offered."

CRESTON CLARKE: "I wish to contradict the absurd rumor that I have been operated upon for a tumor. I was never in better health than now, and am hard at work preparing for my forthcoming tour, which will open on Sept. 30 at Chestnut Street Theatre, Philadelphia."

DICK P. SUTTON: "The first season of Albert Taylor under my management has been very successful, and I believe Mr. Taylor is a coming man. I intend to put him to the front. He has served a long apprenticeship with Effie Ellsler, Robert Downing and others and in the Alcazar Theatre stock, San Francisco, and his work the past season has been remarkably popular."

FRANK BURBECK: "The theatres in London are doing well, the really great success being *The Shop Girl*, for which the good seats are all taken several weeks in advance. It has every element of popularity for America, and as an actor I never saw so many good parts in one piece."

KYRIE BELLEW: "Kindly say in THE MIRROR that neither Mrs. Potter nor I are engaging the company that is to produce *Collier de la Reine* at Daly's Theatre next season. All applications for engagement should be made to Augustin Daly."

LEONOLD JORDAN: "My satire on Du Maurier's Trilby, entitled *Drilby Re-Versed*, published last January by Dillingham, has met with great success. The sale of the book has been so large that I am contemplating writing another work on humorous lines, which would be illustrated by Philip and Earle Ackerman."

HENRY E. DIXEY: "My plans for my starring tour next season are not quite complete. I have several plays, among them *A Night Off*. A prominent manager will manage me. I do not care to announce his name yet."

MRS. ANNIE E. PIXLEY: "Kindly contradict for me a newspaper paragraph in which a woman calling herself Miria Pixley is referred to as a sister of the late Annie Pixley. She is not connected with our family. I don't know her, and never heard of her except through the notice of her in the papers."

CUES.

Manager A. Judah of Kansas City arrived in town yesterday. He will spend a few days fishing at Lake Ronkonkoma, L. I. Afterwards he will take his family to Long Branch.

Sidney R. Ellis has engaged Willard Lee, J. L. Ashton, John Cumpson, Frank Lander and wife, Louise Rial and Mabel Florence for Bonnie Scotland.

Robert Downing was in town yesterday.

Mrs. Wilson Enos, having closed with the *Girl I Left Behind Me* Number one company, returned to New York yesterday.

Corse Payton is busy completing his arrangements for next season. He has bought several new plays outright and has leased one or two others. E. H. McAndrew, of McKeesport, Pa., is painting some handsome scenery for Mr. Payton. One set will require the use of twenty-five electric lights while another will be pure white and gold leaf. A special car will be required to transport the baggage and effects. Mr. Payton's season will open on Aug. 12. David J. Ramage will direct his tour.

Lee Jarvis left for Washington last Saturday on a visit to her family. She will return about July 1. Miss Jarvis' brother, who is a sculptor, made the cast of the late Walter Q. Gresham's face after death.

The Passing Show closed in Albany last Wednesday.

Kate Claxton (Mrs. Stevenson) sailed for Europe last Saturday on the *Odham*. Maud Stevenson, who has been at school in Paris, will return to America with her mother in the latter part of the Summer.

The numerous friends of Spencer H. Cone have just learned that he has become a benedict. He was married several weeks ago to Miss Mary Stewart of Cincinnati, a member of Kate Claxton's company.

Willard Lee will leave soon for Holly Beach where he will spend the Summer at his cottage.

George Clifton and Edward Adams, of the Fanny Davenport company, left for their home in San Francisco yesterday, where they intend to remain during the Summer. Mr. Adams has been re-engaged for Miss Davenport's company for next season.

Ada Rehan will open her season in Chicago on Sept. 23, and will visit a number of Western cities. Next Spring she is to make a tour in the South. Mr. Daly announces that he will not divide his stock company next season, but that Miss Rehan will be starred during the tour. The company will open at Daly's Theatre in a new play, and will appear later in a Shakespearean revival.

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

BROADWAY.—A DAUGHTER OF THE REVOLUTION.
GARDEN.—TRILBY, 815 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—ROOF-GARDEN, 8 P. M.
BROOKLYN.
AMBROSE PARK.—BLACK AMERICA.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE CENTRE OF THE STAGE.

AN actress some time ago sued a prominent manager for a breach of contract, claiming \$5,000 damages, under circumstances of more than passing interest.

The suing actress, who was a player of considerable experience, had been engaged to support an actress of less experience whose fortune it was to be starred. And it was claimed that the star actress was so jealous of the artistic success of the supporting actress that with an ingenuity of revenge known only of a woman envious of another of her sex, she harassed her rival until the latter was forced out of the company. And the plaintiff in the case alleges also that the star was jealous of every person in the company favored with applause, even to a variety performer who sang and danced for a few moments. The defence of the manager, of course, will be that the suing actress should have remained in the company and submitted to the annoyances put upon her by the star actress.

The average actor is too fond of the centre of the stage.

We sometimes see a star player of note whose best work is marred by a foolish desire to keep in the centre of the scene, no matter what may be the requirements of an artistic perspective in the picture of which he forms a part. And noting this peculiarity of the average actor of experience, the novice comes to believe that there is some magic in this central point of operations and strives to find a foothold around which others shall be forced to revolve in a play.

The idea that an actor must be in the very middle of the stage activity in order really to be in the thick of theatrical effectiveness belongs to an age of playing many of whose practices have properly become obsolete. The old-time actor who strutted and shouted and mauled the scenery in his histrionic excitements was enamored of the middle of the boards, because he erroneously thought that all legitimate attention was literally centripetal. He believed thoroughly in the bullseye philosophy of acting, and side lights on stage situations were to him little better than darkness itself. While we mourn the ancient player with a respect due to all pioneering, the decease of much of his exact and arbitrary method does not bring tears for remembrance, for the reason that its loss represents no bereavement. The remarkable thing about the centre-of-the-stage doc-

trine as to acting is that it should so long have survived.

Up-to-date members of the profession are beginning to realize that the central position will not greatly add to the powers of a good actor, and that it cannot by any means assist the toleration of a bad actor. These remarks of course will be understood by those to whom they are directed to have no relation to periods in the play described by soliloquies or to such solo efforts as self-destruction or a song-and-dance.

SUMMER ACTIVITY.

THE Summer, which used to be regarded as a season of idleness for those engaged in amusements, seems to be growing to the proportions of a regular and distinct period for ventures in entertainment.

Where formerly all theatres were closed in the cities during the term of heat, we now find many houses open, prosperously catering to the public. The roof-garden—especially in New York—has become established as a place of resort on the best vaudeville lines. In several cities what are called Summer stock companies are at work in repertoires of standard plays, and the popular resorts, which have multiplied in late years, cannot nowadays claim full attention unless they offer dramatic or variety entertainments with their other features for pleasure.

Of course the number of persons employed in these enterprises represent but a small proportion of the great army of the profession who are active during the regular amusement season. But the signs indicate that the Summer amusement season will continue to develop, to the encouragement of the great majority of the profession who need employment for a longer period than that represented by the usual term of an organization that makes a regular tour of the country.

Happily, there are quite a number of the theatrical profession who are fitted by fortune to enjoy a long season of rest yearly. And THE MIRROR hopes that their ranks may be rapidly increased.

A NEW novel by DU MAURIER, said to be a sequel to his *Trilby*, has been announced in London. Theatrical managers, who are an imitative lot, ought not, however, to tumble over each other in competition for a play made from the new story until the tale has been well digested. Even then it might not be wise, for although novels sometimes run interestingly in sequential form plays never do outside of the Chinese theatre. For the pleasure of the great reading public, it is hoped that DU MAURIER's genius as a storyteller is not ephemeral. It is not a hopeful sign, however, that he affects the sequel.

A MOVEMENT is making among the leading actors of England for a concerted expression by the profession of that country to Sir HENRY IRVING in honor of his recent knighting. The house bill of the Lyceum Theatre still contains IRVING's name with the prefix of "Mr." but the newspapers still teem with honorable mention of him as a knight. Sir HENRY has received an address signed by the members of the "Committee of the Comédie-Française and the Sociétaires of the House of Molière" expressing pleasure and congratulation at his high distinction.

MANY members of the theatrical profession have resented the adoption of the stage by persons who have won note or notoriety in other fields. The announcement that Captain ADRIAN C. ANSON, of the Chicago Baseball Club, will act next season, however, will be received with no feeling of resentment. Captain ANSON is already an actor, as any one who has seen him play ball will avouch.

ANOTHER Sunday-School superintendent with a placid and benign countenance and an insinuating quietude of manner has defrauded those who take stock in superficial demonstrations. His name is MOORE, his residence New York, and the amount about \$102,000. There are many past masters of the art of acting who never trod the stage.

AN alleged hypnotist who has been giving public exhibitions in the West for pay has been sued by a man who claims fifteen dollars, as per agreement, for appearing to be under the hypnotic influence of the exhibitor. If it was a good piece of acting, as it appears to have been, it was worth it.

FOOTLIGHT FUN.

A GOOD TAKE-OFF.

"This is a pretty good take-off," remarked old Frontrow as the ballet came out in the burlesque.—*Philadelphia Record*.

INDICATED.

"The author of the play doesn't like the way you acted the part of Koscisko," remarked one amateur actor to another.

"What was the matter?"

"He says that you were a regular stick."

"Well," replied the subject of criticism thoughtfully, "you know Koscisko was a Pole."—*Washington Star*.

PERSONALS.

RIGL.—Emily Rigl has been spending a few days at Long Branch. She filled a successful engagement recently at the Girard Avenue Theatre, Philadelphia, playing a round of exacting parts. Miss Rigl was especially successful there as Clotilde in *Fernande*. She has not yet arranged for next season.

ISHAM.—Edwin Isham, a young baritone of decided ability, who was formerly with The Bostonians but who has of late been studying in Paris and is at present abroad, will sail for New York this week to begin rehearsals of the role of Ptarmigan in *The Wizard of the Nile*, supporting Frank Daniels. Ptarmigan is the principal baritone role in Mr. Daniels' opera.

DOWNING.—Robert Downing will visit New York this week.

SWAIN.—Lillian Swain sailed for Europe last Wednesday with Augustin Daly's company. She will play Puck in the London production of *A Midsummer Night's Dream*.

SPENNER.—Willard Spenser is in town to remain the greater part of the Summer. Mr. Spenser is engaging people and making engagements for the opening of his season in *Princess Bonnie* at the Broadway Theatre the first week in September. He intends to produce the opera in the best possible manner.

SMITH.—Harry B. Smith has telegraphed La Shelle and Clark that he will return from Chicago the first of the week on business connected with his new opera, *The Wizard of the Nile*. Victor Herbert, the composer, has completed the score and rehearsals of the opera will begin at the Casino in August.

REIS.—M. Reis, of Wagner and Reis, the Oil Circuit managers, is in town looking after attractions for next season.

SANGER.—Frank W. Sanger will stay in New York all Summer. He says the duties at the Garden are too many to permit him to get away. He does not expect to be directly interested in any theatrical venture next year.

NORTHERN.—Jeannette Northern, one of the prettiest of our ingenues, who played with Marie Wainwright last season, has received a tempting offer to join a Summer stock company for a tour. She has declined, however, to remain in the city, as her plans for next season are not yet settled.

PIERCE.—Little Alice Pierce and her mother are at the Sturtevant House. Mrs. Pierce expects that Alice will be under the management of Charles H. Hoyt next year. Mr. Hoyt is writing a drama in which there will be a strong emotional part for the child actress.

COMSTOCK.—Nanette Comstock, owing to the suggestion of Charles Frohman, was engaged immediately on her arrival in London to play Wilbur's Ann in the Adelphi production of *The Girl I Left Behind Me*. Miss Comstock opened on June 8. She will continue until the time for her return by the *Majestic* on Aug. 7.

ACHURCH.—Janet Achurch sailed for London last Saturday on the *Obdam*. Before leaving she completed arrangements for her return to America next season with her husband, Charles Charrington.

MILLER.—Glen Miller, dramatic editor of the *Salt Lake Tribune*, who came East as a delegate to the recent convention of Press Clubs, is spending several days in New York.

MORRISSEY.—James W. Morrissey is in town.

MURTHA.—Frank B. Murtha's plan for a new theatre at Forty-second Street and Lexington Avenue, has been postponed until next Spring, because of the greedy obstinacy of a small tenant who holds a lease of one of the buildings now occupying the ground, and who refused to surrender his lease unless he received a bonus of \$5,000.

BOYD.—Anna Boyd has recovered completely from the effects of the accident she sustained recently in Chicago. Next month she intends to go out of town for a much needed vacation. Miss Boyd has several offers under consideration—two of them from abroad—but she will be in no hurry to decide upon her plans for next season.

DITTENHOEFER.—Ex-Judge A. J. Dittenhoefer has gone to Washington to be absent several days. He is interested in the trial of the newspaper correspondents charged with contempt for having refused to answer certain questions before a Senate Committee relating to the sugar trust exposures.

DE RESZKE.—The *Herald* on Sunday announced Jean de Reszke's engagement to a foreigner of beauty and title. It is to be hoped that this assertion is more accurate than its assurance that Jean de Reszke is just forty-two years of age! The doughty tenor will never see fifty-two again, unless a miracle happens.

ARCHER.—William Archer is engaged in an Ibsen controversy with Jules Lemaitre in the *Debats* of Paris.

SULLIVAN.—John L. Sullivan, who has retired from the stage, is to have a sporting benefit at Madison Square Garden. Mr. Sullivan's dramatic valedictory is pronounced in these historic words: "The stage is played out, I tell you. A man like me wants a business he can lay down on, see? I been travelin' around since I was a kid and I'm dead sick of it."

POTTER.—Paul Potter has gone to the Adirondacks to study the scene of the play he is writing with Bill Nye. The play will deal with the adventures of a hunting party who spend the Summer in the Adirondacks and meet with mishaps.

MODJESKA.—Madame Modjeska intends to make a feature of her revival of *Measure for Measure* next season.

PALMER.—A. M. Palmer and his family have gone to their country seat at Stamford.

TERRY.—Ellen Terry was an interested spectator of Eleonora Duse's Camille at the opening of the Italian actress's London engagement at Drury Lane on June 3.

AMONG THE DRAMATISTS.

C. T. Dazey is at Haines Falls, in the Catskills, where he is making changes in *The War of Wealth* suggested by the recent production of that play. After finishing this work, Mr. Dazey will begin on a new play with which he has contracted with Charles Frohman.

R. A. Barnett is at work upon a comic opera to be called *The Lovers of Provence*, for which G. W. Chadwick will write the music and E. A. Church the lyrics.

Guido and Blanche Marburg have written a four-act Russian military drama of the Crimean War.

Charles Barnard has written a Comedy of Toys, which is described as "a refined, natural, amusing and interesting entertainment for the young and old, a story of life in fairyland, consisting of songs, marches, tableaux, strange adventures, and wonderful doings by the dolls and toys of fairyland."

Charles H. Hoyt is writing a play in which baseball will figure amusingly, and has engaged Captain A. C. Anson, of the Chicago Club, to take a leading part. The story will depend on a game of baseball. The hero is a crack college pitcher whom Mr. Anson desires to secure for his own club. The young collegian's family, however, object to his becoming a professional ball-player. It is the part of Mr. Anson to disabuse their minds of prejudice. He succeeds, and in the end the hero wins a baseball victory and happiness besides. Mr. Hoyt says the play will be a melodrama minus the mechanical tragedies now so much in evidence in that class of plays.

William Gill and Robert Fraser have written a play entitled *Such is Life*. It will be produced, it is said, under the direction of H. S. Taylor's Exchange. The play is in four acts, is said to contain two original mechanical scenes of a sensational order, and pictures metropolitan life.

In last week's MIRROR it was stated that Ben Teal had been engaged to re-write Ada Lee Bascom's play, *A Bowery Girl*. Miss Bascom says this is not the case. Mr. Teal has been engaged simply to direct the production of the play.

C. T. Dazey's new play, *The Old Lime Kiln*, was named from an incident in the play in which an old lime kiln plays an important part. There is a struggle between the hero and the villain on the brow of a cliff, into the side of which the lime kiln has been built. The villain forces the hero to the edge of the cliff and hurls him into the kiln, in which fire has been started. The heroine of the play arrives in time to rescue the hero from the kiln, of course. The incident was suggested to Mr. Dazey by an exactly similar scene which came under his observation when a boy, he being a witness to a murder committed in a similar manner, one workman throwing another into a burning kiln.

LETTERS TO THE EDITOR.

AGENTS AND ACTORS.

ST. JOHN, N. Y., June 5, 1895.

To the Editor of The Dramatic Mirror:

Sir.—Would you kindly grant me space in your columns to say a few words on the much-discussed subject of dramatic agents and actors.

The agent is fast becoming a thing of the past, and why? Firstly, because he knows nothing of the ability of the people he sends out to join a company. Unless one chances to play New York City the agent has no means of knowing the respective ability of any actor who may apply to him for work. What is the consequence? To-day managers on the road are disgusted with agents. They (the agents) are as liable as not to send a song-and-dance artist to play leads and a leading man to play "nigger."

Such are the ways of agents. They are playing a game of chance all the time. They have no certain knowledge of the ability of nine-tenths of the people who register with them. But there is a remedy for this, and unless the agents in New York who think they know it all adopt it, they will find that managers can't be fooled any longer, and they must get a better system and become better posted to the qualifications of actors they send out.

What this system is, I will leave for the inventive genius of the twentieth century agent to find out. But there will be money in it, and the dramatic profession will be largely benefited thereby.

I remain, respectfully yours,

JOSEPH H. SLATER,

Ulric Akerstrom Co.

NOT GUILTY.

NEW YORK, June 18, 1895.

To the Editor of The Dramatic Mirror:

Sir.—In your last edition of THE MIRROR a Miss Edith Kenward says that some malicious person has circulated the rumor that she is about to be married to Maurice Pike, the veteran actor.

I do not know if the story emanated from the lady (I give her the benefit of the doubt), but think some practical joker and would-be comedian is having fun at my expense. But say, in all honesty, that I never saw the lady or heard of her in my life. As a collaborator I have never been a success. I do all my work alone. The kangaroo is an animal I have never gazed upon, except in Barnum's circus. I cannot do the kangaroo dance myself, and consequently it would be impossible for me to teach her, and as the lady says, I am old enough to be her grandfather.

I am sorry that I shall not have the pleasure of seeing her on the New York stage as the Society for the Prevention of Cruelty to Children will not allow her to do her act. The rest is silence.

Truly yours,

MAURICE PIKE.

MR. HERMAN'S ANSWER.

GERMANTOWN, Philadelphia, June 12, 1895.

To the Editor of The Dramatic Mirror:

Sir.—In reply to Mr. Hornblower's communication in this week's MIRROR, I will state that for five consecutive seasons I have filled the position of leading support in Frederick Warde's company, including two seasons in the same capacity with the Warde-James company. For the coming season I am engaged by Mr. Warde as his leading support.

In THE MIRROR of three weeks ago it was stated that Charles Hannan had been engaged for the coming season to fill Mr. James' place. I merely called attention to the error, and it was cheerfully corrected in the next issue of THE MIRROR.

To belittle ability, recognized from the Atlantic to the Pacific, does not belong to my province, either as a man or a fellow-actor.

If Mr. Hornblower knew me as both Messrs. Warde and James know me (for with both gentlemen I am and always hope to remain on the most amicable terms) he would have thought twice before placing such a misconstruction on a mere correction of a typographical error.

Sincerely yours,

CHARLES D. HERMAN.

THE WHITE MAHATMA.

BOSTON, June 6, 1895.

To the Editor of The Dramatic Mirror:

Sir.—In your issue of this week you say that one Gordon McDowell has included *The White Mahatma* in his repertoire.

Nobody but myself has a right to use that title. I have given it all manner of legal protection in this country, England, Australia and Canada, and I will not permit any infringement on it.

Yours,

S. S. BALDWIN,

The Only White Mahatma.

THE USHER.



Managers of theatres in towns a short distance from New York doubtless have some reason to complain of the frequency with which combinations—especially in the early part of a new season—use them virtually for rehearsal purposes.

The other day the manager of a star applied for a date—Labor Day—in a small Connecticut town. The local manager sent on the contracts. A clause interpolated bound the combination manager to give at least ten performances before playing the place in question! The contracts were returned with the comment that the condition named was absurd and impertinent.

And yet it is not surprising that the nearby "dog" growls occasionally.

T. D. Frawley declined to let his company take part in a San Francisco benefit the other day because there was an actor in the bill who was accused of circulating a defamatory report concerning a young actress in a company with which Mr. Frawley was connected formerly.

If Mr. Frawley was correct in his understanding of the case, his refusal to play on the same stage with the slanderer deserves commendation.

There are a good many blackguards and backbiters hanging on the skirts of the profession, and Mr. Frawley's example ought to be emulated by other actors whose position is sufficiently prominent to enable them to draw a line effectively.

The profession contains great numbers of men and women who lead decent lives, respect themselves and maintain the respect of other people. But it is a lamentable fact, as every one of these men and women knows, that there has entered into the theatrical calling, owing to the lax conditions that have prevailed since the stock system went out of existence, an element that for villainy it would be difficult to match if you were to scrape the haunts of vice and crime with a fine-tooth comb.

Chief among these parasites of the stage are the filthy creatures against whose cowardly and disgusting cunningness there is no safeguard.

The law of our country—which holds personal character at a lower valuation than personal property—does not reach this class of offenders. But it is possible, as in the instance cited above, for reputable members of the profession to assert their dignity by administering similarly drastic rebukes.

An actress spent last week on an Ulster County farm. The owner thereof, with unwonted liberality, took her for a drive behind his nondescript nag one day. As they jogged through the surrounding country he vouchsafed information regarding his neighbors, their habits and their belongings.

The actress was thinking of the beauties of the landscape—or perhaps of next season—and the old farmer's gossip disturbed her.

"I wish you would be quiet," she said finally. "If I want information I'll ask for it—there is no necessity for you to volunteer it."

The old man said nothing. On Saturday when the actress received her bill there was one item charged of five dollars which she could not understand. "What's that for?" she asked.

"That," said the farmer, "is five dollars for sass. I don't take sass generally, but when I do I charge high for it."

Lucy Daly and Madge Lessing, of The Twentieth Century Girl company, are inveterate wheelwomen. They are known among their associates as The Two Bikes, Mount and Dis-mount.

They have a Distressed Actors' Fund in Australia, which was organized last Summer, indigence having come to numbers of professionals owing to a long period of hard times. A meeting was held in Melbourne a few weeks ago, at which the retiring President, Mr. Musgrove, asserted that the public had a right to know how the Fund's money was expended, and he urged that hereafter itemized statements should be published.

Our old friend, J. C. Williamson, on being elected to succeed Mr. Musgrove, declared that he would not on any account allow the names of the recipients of the Fund's charity to be made public. He thought that the public which patronized the Fund's benefits always got good value for their money, and no accounting in that direction was necessary.

In adhering to the plan of confidential assistance practiced by our own Actors' Fund, Mr. Williamson is quite right. While it is perfectly true that the secrecy which characterizes its charitable work often exposes that institution to misconceptions and prevents a general knowledge of the vast scope of its operations, nevertheless publicity would be an injustice to the recipients of aid and would undoubtedly deter many worthy persons from applying for help in their hour of need.

I have observed that usually those actors and

managers who indulge in sneers and criticisms at the Fund's expense are not members, or contributors, or in any way qualified to speak intelligently of its affairs. What right have these rank outsiders to air their ignorance to the prejudice of an organization the breadth of whose benefactions is unparalleled?

Fragment of dialogue overheard by observing actress at modiste's between "society" woman and dressmaker:

"Now, remember, please—I want this gown to be décolleté in front but high in the back."

"I understand, but why—"

"Oh, it isn't modesty—it's pimples."

Representative Hutchins, of Texas, when the Dramatists Club committee appeared before Congress to support the bill to make play piracy a misdemeanor, opposed it on the ground that the people of his State would have no assurance that they could see popular plays if thieves were prevented from playing them. Mr. Hutchins further asserted that in his opinion the present Copyright law was adequate to protect dramatic property, and for that reason the clause aiming to make injunctions issued by a United States court operative in every other district in fact as well as in theory he pertinaciously objected to.

One of the results of the failure of Congress to enact the law in question is illustrated at the present moment in Mr. Hutchins' State, where McKee Rankin, who was forbidden by the United States Court in Denver to give further representations of his pirated version of Trilby, is applying for dates for that piece.

In other words, Rankin not only defies the rights of others but he defies the order of a Federal court. He can be punished for contempt, of course, if he ever returns to the jurisdiction of the court in Colorado; but to stop him from continuing the piracy elsewhere fresh proceedings must be taken.

What a farce is the alleged protection accorded to dramatic property by our government! Nowhere in the world, except in America, is play-stealing followed as a regular occupation. The condition now prevailing, as I have said many times before, is a national disgrace, reflecting upon our law-givers, upon our integrity as a civilized government, and upon the honesty of our people.

Some time ago I had something to say of the lost illusions of the theatre, the rapid destruction of the charm it formerly wielded, and the consequent increase in the difficulties facing the dramatist, the actor and the manager.

Boucicault used to say that it was a great mistake to "show the public the whole bag of tricks"—to open the stage-door, so to speak, and expose all the mysteries it should shut from view.

The process of disenchantment is due to the newspapers and the public's childish inclination to pull its toys to pieces to see what they are made of. The newspapers have fed the public with as much of theatrical tittle-tattle and impertinent personality as it would swallow, and certain members of the profession have assisted with an industry and ingenuity born either of the longing for notoriety or of the belief that notoriety possesses pecuniary advantages.

On this account there are very few favorite actors, held in affectionate esteem by the community. Familiarity breeds contempt, as we all know, and people are not prone to maintain upon a pedestal actors whose real and fictitious characteristics and daily goings and comings they are informed of daily. The effect of this is to render the actors in question commonplace when they are before the footlights. They are no longer able to project characterizations which carry with them the quality of artistic illusion; to the people in front they are simply themselves—the creatures of the paragraph.

This subject has been taken up and discussed vigorously by the *Times-Herald*, of Chicago. "In order that the theatre may occupy higher ground in this country," it says, "holding the mirror up to nature with dignity and truth, it is an urgent necessity that the people of the stage and all their belongings be withdrawn as a subject of gossip and small tattle from newspaper comment."

That recommendation is, perhaps, too sweeping. There is a vast difference between the publication of matters of real interest concerning actors and that of trivialities, scandals, impertinences and "fakes."

The dissemination of real news respecting the people of the stage and of intelligent details concerning their art is worthy of encouragement. It does not affront the dignity of the stage; it does illustrate its importance and activity as a social force, and it does lead to a better understanding of the actors' aims.

It is high time, however, that a sharp line should be drawn between topics that are legitimate in this connection and topics that degrade and render ridiculous both the actor and his calling.

An English paper pokes fun at the Munchausenisms of the American theatrical paragrapher, and scouts his assertion that Olga Nethersole receives \$1,000 a week from Mr. Hare, and that the Queen, having heard of her, wishes her to appear in a special performance at Windsor this month.

Of course the English paper is unaware that the American paragrapher's source of inspiration in the present instance was the industrious and pervasive press agent whose fictions are given currency oftener than not by otherwise veracious journals.

It does not raise Miss Nethersole's importance, especially among her prospective auditors in this country, to print lies about her that are transparent if not unpleasant.

KNOWLES-HAYMAN-FROHMAN LITIGATION.

Al. Hayman and Daniel Frohman have commenced an action against Edwin Knowles for alleged violation of trust as a partner in the firm of Edwin Knowles, Al. Hayman, and Daniel Frohman, now lessees and managers of the Columbia Theatre, Brooklyn.

The action is brought to secure a dissolution of partnership on the ground that the entering by Mr. Knowles into a co-partnership with A. M. Palmer to run the Park Theatre as a first-class house is a grievous injury done to Messrs. Hayman and Frohman.

To a *MIRROR* man Mr. Hayman yesterday made the following statement:

"In 1891 Edwin Knowles, Daniel Frohman and I obtained the lease of the Columbia Theatre, Brooklyn, for a term of ten years, and we entered into a co-partnership under the name of Edwin Knowles and Company to manage the theatre during the term of the lease. The house was completed and opened in March, 1892, and from the day of its opening it has occupied the position of one of the leading theatres in Brooklyn. It has been a profitable speculation all along."

"Last February Colonel Sinn, for whom a new theatre is being built in Brooklyn, announced his intention of withdrawing from the Park Theatre and devoting his time exclusively to the management of the Montauk. At the same time Mr. Knowles and A. M. Palmer entered into a co-partnership while I was in Europe, where I had gone in pursuit of my business to secure attractions for exploiting in America, and which would be played at the Columbia, Brooklyn, in conjunction with my other houses."

"When I first heard of Mr. Knowles' action I strenuously objected to Mr. Knowles entering into any partnership which would be in opposition to the firm of Knowles and Company."

"Upon my return from Europe in April I had a meeting with Mr. Knowles and Mr. Frohman, at which both Mr. Frohman and I expressed to Mr. Knowles our disapproval of the course he had taken. Mr. Knowles, in condonation of his action, was desirous of Mr. Frohman and myself becoming interested in the Park Theatre together with Palmer and himself, which proposition we at once declined. We argued with Mr. Knowles the impossibility of his being able to manage both the Columbia Theatre and the Park Theatre without injury to Mr. Frohman and myself, or without injury to Mr. Palmer, his other partner."

"To avoid any unpleasantness or complications that might arise Mr. Frohman and I offered to make Mr. Knowles a present of our two-thirds interest in the Columbia if he would allow us to withdraw. This offer he declined. I then offered to give him \$5,000 for his one-third interest. This he also declined. As a third proposal we told Mr. Knowles that if he would withdraw as manager of the Columbia and allowed us to put in a manager in the interests of the firm, we would continue to run the theatre in the interests of all as long as the lease and co-partnership lasted. This Mr. Knowles also declined. I may state that Mr. Knowles receives a salary of \$100 a week as resident manager, in addition to his one-third interest."

"As Mr. Knowles objected to every proposition made we had no other course but to begin suit for a dissolution of partnership on the ground that Mr. Knowles has violated his trust as a partner of ours. Our lawyers are Vanderpoel, Cumming and Goodwin. They served the papers on Mr. Knowles last Thursday."

A *MIRROR* reporter tried to see Mr. Knowles on Saturday, but it was said at his residence, 808 Lafayette Avenue, Brooklyn, that he and Mrs. Knowles had gone away on a fishing expedition, and would not return until to-day (Tuesday).

In the event of the court granting the dissolution of the firm, the lease of the Columbia Theatre must necessarily be sold to the highest bidder, it being the valuable asset of the firm. Whoever succeeds in buying the lease will assuredly secure one of the most valuable theatres in Brooklyn, the following attractions being already contracted for next season: Joseph Jefferson, Madame Sans Gêne, Lillian Russell, De Wolf Hopper, Too Much Johnson, the Whitnev Opera company in Rob Roy, His Excellency, The Shop Girl, Little Christopher, Della Fox, Francis Wilson, Lyceum Theatre stock company, E. H. Sothern, Mrs. Langtry, John Drew, Olga Nethersole, The City of Pleasure, The Merry World, The Brownies, The Old Homestead, The Sporting Duchess, etc.

OLYMPIA RISING RAPIDLY.

The stone and iron-work for Oscar Hammerstein's new Olympia at Broadway and Forty fourth Street is now being put in place, the foundations having been completed last Saturday.

The principal entrance to the vast building will be midway between Forty-fourth and Forty-fifth Streets facing Broadway. The lobby will be forty feet square and fourteen feet high. The floor will be marble-tiled and the wainscoting will be of onyx. Two large elevators will ascend from the lobby to the roof-garden.

A concert hall will occupy the centre of the building. Its dimensions will be 100x40 feet. There will be a balcony, refreshment tables, etc., and a platform upon which a band is to be placed.

A door to the left of the lobby will open upon the music hall, and one to the left will lead to the theatre. The music hall, which will seat 2,000, will have 132 boxes. The theatre will seat 1,400, and will have ninety boxes.

The roof of the whole building will be used as a garden. It will be covered with iron and glass so that it will be equally available in Winter and Summer.

Mr. Hammerstein expects Olympia to be ready to open on Nov. 18. Excelsior, Jr., will be presented in the theatre and a big vaudeville show in the music hall.

CUES.

Payson Graham, who has been playing in A. M. Palmer's Trilby company No. 2, has been sent by Manager Brady to Chicago to play the part of Kitty Marshall in The Cotton King, formerly played by Amelia Summerville.

It is reported that Katherine Clemmons and Howard Gould will soon be married at the Summer home of the bride's parents at Palo Alto, Cal.

M. Peixotta, a French painter, residing in Boston, is at work on a portrait of Wilton Lackaye as Svengali.

A judgment against Rudolph Aronson, and in favor of C. Beringer, for \$1,909.19, was entered on June 8.

Henry Irving will on July 1 visit the Queen at Windsor to formally receive his knighthood.

Rachel Booth (Mrs. James T. Powers) is quite ill, and may have to undergo a serious surgical operation.

A testimonial performance for the benefit of the well-known minstrel, Willis P. Sweatnam, will be tendered him by his friends at the Herald Square Theatre on Sunday evening, June 23.

Willie Collier, who has been starring for several seasons, has been engaged by A. M. Palmer to play the part of O'Hooligan, the detective, in Little Christopher next season.

Mae Trumbull, late soubrette of McNulty's Visit, and Fannie K. Trumbull, soubrette of the Uncle Hiram company, have decided to appear together hereafter, and will be known as the Trumbull Sisters.

The members of the New York Cotton Exchange saw the performances of Black America on invitation of Nate Salisbury last Friday night.

Fire broke out in the building in which the Clarendon Hall Concert Garden is situated, on East Thirteenth Street, last Friday night. The building was occupied by several societies in meeting, as well as by the performance. The two hundred persons in the concert hall were kept from a panic by the presence of mind of a young woman who sang a familiar song while the firemen were at work outside.

An open-air performance of The Merry Wives of Windsor will be given on the lawn of the Grand Union Hotel, Saratoga, on the last Friday in July. George De Vere, of W. H. Crane's company, has been engaged to play the part of Shallow, and to stage the play.

As You Like It will be produced on the lawn of the Pleasant View House, Woodbourne, Sullivan County, on the afternoon of July 4.

G. H. Hartley, of Missoula, Mont., sends to THE MIRROR a handsome souvenir of the city of Great Falls, in that State, the illustrations of which show the remarkable development of the place. The first building was erected in 1884, and now the city has a population of 12,000, with many fine buildings and a handsome theatre.

It was reported before Elsie De Wolfe went abroad that she was under engagement to play in An Ideal Husband in England. Miss De Wolfe or the London management must have changed this plan, for she has not yet revealed her accomplishments in public over there.

Princeton's new building for dancing and dramatic entertainments, called The Casino, was opened last Tuesday evening.

San Francisco is to have a new place of amusement to be called the South Market Street Theatre. Emil Kehrlein will be the owner, and the new house will accommodate over 3,000 persons.

The Louise Hamilton company opened the Summer season at Travers City, Mich., on June 10.

The second edition of Edwin Gordon Lawrence's text book, "Simplified Elocution," will be issued on July 1. There is said to be a steady and growing demand for the book.

Laura Burt is taking a course in vocal culture with Parson Price, who promises unusual results from the development of her voice.

There will be more than thirty people in Sidney R. Ellis' production of Bonnie Scotland, besides pipers, Scotch dancers and singers. Mr. Ellis has written four songs for the piece, for which Albert Anderson has furnished the music. They are entitled "Come Under My Plaidie," "King of Glen and Craig," "Wave the Tartan Plaid," and "A Sprig of Highland Heather."

William C. Cameron has been appointed manager of Altmeyer's Theatre at McKeesport, Pa., for the coming season. Mr. Altmeyer and Mr. Cameron will be in New York this week to look after bookings.

To Let.—The Boundary Line. Up-to-date comedy-drama. Ten characters. Address or apply to Albert Ellery Berg, *MIRROR* Office.

James Phelan Cuddy has opened an office for theatrical press work at Broadway and Thirtieth Street.

The fund that is being raised in Boston to place a monument over the grave of the late Harry McGlen has reached \$1,303.

Colonel Sinn's management of the Brooklyn Park Theatre ended on Saturday night with a performance of Paul Jones.

Bertie Crawford has been offered the leading part in a well-known spectacular production for next season.

Burton Colver has signed a contract with the Toledo Electric Street Railroad to run a nine-weeks' season of comic opera at Lake Erie Park Casino, opening on June 30.

H. B. Anderson, of the Queen's Theatre, Montreal, is at the American Exchange, booking time for J. B. Sparrow's scenic production of Jack Harkaway, that will have its first American production next season.

Carlton Wells has closed his stock season in Denver, and returned to the city.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two, or three Months upon the following terms: One month, 50 cents; two months, 90 cents; three months, \$1.25—payable in advance.

AT THE THEATRES.

Keith's Union Square.—Vaudeville.

The Union Square Theatre is kept cool by various ventilating appliances, which accounts for the continued patronage extended to the continuous performances at this house during the Summer season. The particular stars this week are: Lydia Yeamans-Titus and Lew Dockstader. Mr. Dockstader offers a Trilby burlesque, while Mrs. Titus delivers a stump speech, plays the harjo, and does other things of a diverting nature.

Other specialty people in the current bill comprise McAvoy and May, the Patterson Brothers, Helena Collier and John Hyans, Kafford and Mantell, the Lenton Brothers, M. J. Burns and Tony Hart, Jr., Billy Carter, Napier and Marsello, Charles H. Stanley, McCale and Daniels, the Sidmans, Shayne and Worden, and Cook and Clinton.

Proctor's.—Vaudeville.

Manager Proctor aims to supply a superior order of continuous vaudeville at his Twenty-third Street house. The present bill offers a long list of attractive numbers. Among other clever performers appearing this week are Huber and Allyn, comedy duo; the Ammons Clerise trio; Leonore, in oriental dances; Stelling and Revell; Swan and Barnhard; Maud Harris; the Burts, in comic sketches; DeHollis and Valora, in Japanese juggling; and the Royal Marionettes.

The bill also contains D'Eta's woodenheads, a ventriloquist interlude; Charlotte Ray, in descriptive songs; W. C. DeVaux; musical comedian; Harry Thompson, the dialect story-teller; and Jessie Dalman, serio-comic.

Koster and Bial's.—Vaudeville.

The Roof-Garden season at Koster and Bial's has opened very auspiciously. The new features of this week's bill include Marion, Hayes and Marion in new dance creations, Ward and Curran in a comedy sketch, Estelle Wellington in serio-comic songs, and new songs by Harriett Vernon, who will return to England next week.

Other entertainers are J. W. Ransone, the ruler of New York; Fielding, the comic juggler; Conroy and Fox, comedians, Daisy Mayer and her troupe of pickaninnies; Cunivet, the funny Frenchman, and the Gagger-Rieser troupe of Tyrolean singers and dancers.

At Other Houses.

Trilby is in its tenth week at the Garden, where it is still drawing crowded houses. W. H. Thompson is shortly to replace Wilton Lackaye in the character of Svengali.

Camille D'Arville will continue to appear in A Daughter of the Revolution at the Broadway until a week from Saturday night.

The Merry World has made a hit at the Casino. The 11 A. M. matinee last Saturday was poorly attended, and the Saturday matinee in future will be given at 2 P. M.

The performers at the Madison Square Roof-Garden this week include Estelle Wellington, Frank Lawton, Mason and Healey, Press Eldridge, St. Felix Sisters, Wood and Sheppard, Fritz Young and Miss Sells, Le Clair and Leslie, Chudine, Forest City Quartette, St. John Sisters, and Gustave d'Aquin.

The programme of the Casino Roof Garden is partially made up of clever specialty people appearing in The Merry World. Last evening the Leigh Sisters executed a Trilby dance with bare feet. Others in the bill are Lottie Gilson, Matthews and Bulger, O'Neill and Sutherland, Louis M. Granat, Ethel Irene Stewart, Katie Rooney, McBride and Goodrich, Hodges and Lurchmere, Alice Raymond, the Dalys, Smith and Cook, Guyer and Goodwin, and Belle Black.

The Roof-Garden bill at the American Theatre offers Troju, James Thornton, Thomas Le Mack, Purla and Dilks, Charles V. Semon, Huested and Guyer, Tom Browne, the Burt Sisters, Fannie St. Clair, Phil Heck, and others.

A second edition of Trilby has been introduced at the Garrick Theatre. Joseph W. Herbert, the author of this successful burlesque on Paul Potter's dramatic version of Trilby, has been added to the cast. The second act has been radically changed, and among other amusing features contains a new skit on various grand operas.

The Fifth Avenue Theatre was closed for the season after the concluding performance of Fair Virginia last Saturday night.

Ambrose Park.—Black America.

Nate Salisbury's aggregation of colored folk from the Sunny South continues to amuse thousands of people at every performance. A cake walk on a large scale is a new feature which provokes much merriment.

UNDER THE BLACK FLAG.

Otto H. Krause's company recently pirated James O'Neill's version of Monte Cristo, and Rosedale at the Hot Springs, Ark., Theatre. It has heretofore been supposed that Manager Van Fleet was opposed to play thieves.

Boone and Dunne write to THE MIRROR denying the statement that they were pirating La Belle Marie, in Old Kentucky, and other plays. They explain that the circular upon which the statement was based was issued and sent to managers by them while they were negotiating for certain plays which they did not secure, and they challenge any person to convict them of using plays to which they have no right.

MATTERS OF FACT.

The American Theatrical Exchange last week booked dates for a number of comic opera attractions, including Lillian Russell, Pauline Hall, Thomas Q. Seabrooke, De Wolf Hopper, Marie Tavy, and Corinne in territory and in theatres which it controls. Out-of-town managers crowd the Exchange daily.

The Springer Lithographing Company are getting out some very handsome stand work for I. B. Sparrow's production of Jack Harkaway.

A. B. Anderson, representing J. B. Sparrow, has arrived in town, and will make his headquarters at the American Theatrical Exchange. He is booking Mr. Sparrow's production of Jack Harkaway, an historic play, which will be presented on an elaborate scale next season.

The Academy of Music of Wilmington, Del., has been leased by Biers and Campiglia, who have engaged Frank Beresford, the well-known and popular manager, as their business representative. The house will be known in future as the Bijou Theatre, under which title only first-class productions will be booked, at prices ranging from 15 cents to \$1.00. Mr. Beresford's connection with the house will guarantee traveling managers a businesslike and courteous treatment.

The Edythe Carrington Company will be seen in a repertoire of modern plays the coming season. John C. Colton, who will direct the tour, is at Clipper Cottage, Gwynn Oak Park, Maryland, for the Summer.

Bradley I. Bloodgood has been appointed manager of the Berkeley Lyceum, and is prepared to rent the theatre, gymnasium, bowling alleys, dance hall, club-rooms and baths to associations by the year, month, week or day.

The new Opera House at Albert Lea, Minn., will be managed by J. R. Fuller, who wants a good opening attraction for October.

Harry Winchell has just closed with The County Fair, and will play an eight-weeks' engagement with Cooley's Comedians in the Adirondack Mountains during July and August. He will be seen later in the season in New York in an entirely new specialty.

Ch. Fletcher, scenic artist, of 152 East Eighty-seventh Street, with references from H. Hoyt and others, will accept engagement on small salary if permanent.

Pittsburg Opera House, Pittsburg, Kans., will be under new management the coming season, McKim and Lane having secured the lease. It is the only theatre in Pittsburg, which town has a weekly pay roll of \$40,000.

S. A. Schloss has assumed the management of the Opera House, Wilmington, N. C.

"Opportunity," care this office, will sell outright or lease on royalty a tried melodramatic success, on account of other business enterprises.

A first-class repertoire opera company is wanted for the Summer season at the Lyceum Theatre, Rochester, N. Y., by Manager A. E. Wolff.

George E. Lask has been engaged as stage-director of the Tivoli Opera House, San Francisco. All applications for engagements should be made to him.

The Smiths' Opera House, at Plymouth, Pa., is offered for rent for one year with the privilege of a five years' lease.

George H. Wood has just returned to America after a most successful trip around the world. This was Mr. Wood's second tour. He is a clever eccentric comedian, well adapted to dialect roles, and has not closed for next season. His representative is J. J. Armstrong, 10 Union Square.

Sam Saulson has leased Lothrop's Theatre in Pawtucket, R. I., which will be known in future as the Pawtucket Opera House. The house will be renovated and refitted, and the prices will rule higher the coming season than heretofore. First-class attractions only will be played. William C. Chase is Mr. Saulson's acting manager.

A complete set of scenic effects and properties are offered for sale cheap by Walter Burridge, 1718 Marquette Boulevard, Chicago.

Brooklyn's popular playhouse, the Novelty Theatre, can be leased by addressing G. P. Truslow, 45 Broadway, Brooklyn, E. D.

T. Daniel Frawley, whose company is filling a most successful engagement at the Columbia Theatre, San Francisco, is in search of good plays. He will pay \$300 as one week's royalty for a recent New York success.

D. Godino, theatrical shoemaker, of 100 West Twenty-fifth Street, will make perfect-fitting footwear for professionals at moderate terms.

Edward Favar has received a number of offers for next season, but has not yet settled.

James Wall and Daisy Chaplin are at liberty for next season, also for the Summer. Both have excellent voices and have had good operatic as well as dramatic experience.

Augusta de Forrest sailed for England last week. Miss de Forrest will not continue with Alexander Salvini next season, and is therefore open to first-class offers.

James T. Kelly, the clever little comedian, who, as Chips the past two seasons was the hit and feature of A Railroad Ticket, has been engaged for the part of Iza Conboy in A Baggage Check.

Henrietta Berleur, who has had experience in leading and heavy roles, is open for engagement. She may be addressed in care of THE MIRROR.

Fred. Hooker, who is still at Packard's Exchange, looking after the interest of the Princess Theatre, Mobile, Ala., wants a strong attraction for the opening date, Oct. 7.

Phyllis Allen, who has an exceptionally fine contralto voice and is a capable actress, is at liberty for next season for first-class comedy or specialty parts.

The Hawthorne Sisters, who are spending the

Summer at Bath Beach, Long Island, will open soon at the roof-gardens.

Fred. J. Eustis, a popular music director, has not yet closed for next season. His address is the Auditorium Hotel, Chicago.

J. Harvey Cook, who played the title-role in Paul Kauvar the past season, is at liberty and may be addressed at 258 West Twenty-first Street.

Jean Clara Walters, who has been with Nat C. Goodwin for three seasons, is disengaged for next year. Miss Walters, it will be remembered, made such a hit in In Mizizoura when Mr. Goodwin gave that play at the Fifth Avenue Theatre.

Rose Osborne is at liberty for starring engagements or leads. Miss Osborne played the leading role in J. Walter Kennedy's production of Samson with much success. Simmonds and Brown are her agents.

The Carncross Opera House of Philadelphia is being entirely remodeled and refitted for the coming season, which opens in August. Acting-Manager Frank Dumont is still in want of good high-class vaudeville people.

Professionals will find "all the comforts of home" at the newly furnished boarding house, 163 West Seventy-third Street, where elegant rooms and board may be had at very moderate rates.

Carrie Roma is filling an engagement at the Madison Square Roof Garden, where her singing is nightly encored.

The Midnight Special, a railroad melodrama, which was successfully produced two seasons ago, will take to the road next season with a strong cast of people, elaborate scenery, and all the necessary auxiliaries to make the production a strong drawing card. The attraction will be managed by H. Morton and Harry S. Healey, while Harry Bernard is attending to the booking. Mr. Bernard's offices are located at 51 West Twenty-eighth Street.

Vivian Edsall is at liberty for next season. Communications addressed in care of this office will reach her.

Richard Sherman is disengaged for juvenile and light comedy roles.

Manager F. L. Reynolds, of the Opera House at Muskegon, Mich., is booking his house for next season and has already secured a choice lot of attractions.

Leo Hardman, low comedian with Ezra Kendall the past season, was one of the principal merrymakers of that organization. He was the recipient of unbounded praise everywhere, the press speaking in the highest terms of his work. His address is 44 East Fourth Street.

Harry T. Winsman, the well-known whistler, has not closed for next season. He would be a capital attraction for the roof-gardens, where his specialties would be sure to take.

Lillian Andrews has been engaged for the Summer season at Peak's Island, Me.

Walter Woods, a capable heavy man, desires engagement for next season. He may be addressed care Evening News, Erie, Pa.

The improvements being made in the Lyric Theatre, Hoboken, N. J., are progressing very rapidly. The house will be a model of beauty upon its reopening in September. Under the new manager, George Hartz, theatricals should take a boom in Hoboken.

Annie Mack Berlein, for two seasons the leading support of Joseph Jefferson, is disengaged. Mrs. Berlein is one of the best character women in the business. Her address will be found elsewhere.

Ferd. Noss, manager of the Noss Jollity company, intends to take their play, The Kodak, into the week stands the coming season. The piece met with remarkable success in one-night stands last season, and should prove a go in the large cities.

A benefit for John L. Sullivan is announced to take place at the Madison Square Garden on June 27. Almost every pugilist of note has volunteered to appear.

William Talbot Raymond has written a comedy-drama called In Texas.

Arthur Elliot will continue with Fanny Davenport next season.

Paul Gilmore and W. C. Holden will go with Darkest Russia.

Lillian Russell has taken a house for the Summer at Great Neck, L. I.

Albert Bial went to Lake Hopatcong last Saturday.

Edmund D. Lyons, was forced to retire from the cast of Thilby at the Garrick Theatre last week, on account of a severe attack of pleurisy. John Bunney took his place in the company.

Ramie Austen, L. R. Willard, Helen McGregor and Valerie Bergere have been engaged by Davis and Keogh for next season.

Isabel Waldron and A. C. Deltwyn have signed to go with Frederick Warde.

Sydney Cowell will go with Robert Hilliard's company.

Edwin Forrest Lodge of the Actors' Order of Friendship met last Sunday for the installation of officers and other business. The house committee, having the new house in charge, were instructed to proceed with all necessary changes and arrangements. Considerable business for the benefit of the Lodge was transacted.

Married.

BLINN—NANNARY.—Irving L. Blinn and Genevieve C. Nannary, in San Francisco, on June 4.
CAVALLO—FEALY.—Raffaello Cavallo and Marguerite Fealy, in New York, on June 5.
KELLY—CHAMBERLAIN.—Harry Kelly and Elsie Chamberlain, in Hoboken, on June 12.

Died.

GENEE.—Richard Genée, in Vienna.
ROBERTSON.—T. W. Robertson, at Camberwell, Eng., on May 21, aged 37.
REEVES.—Mrs. John Sims Reeves, at Norwood, Eng., on June 10.

ROBERT HILLIARD

In a New Comedy,

LOST—24 HOURS

By W. A. Tremayne and Logan Fuller.

Under the management of

BARNABEE AND MACDONALD

Season opens at

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SEASON 1895-96.

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JACK HARKAWAY.

A historic play of high-class merit. For time and terms address A. B. ANDERSON, American Exchange, Abbey's Building, New York, or J. B. Sparrow, Queen's Theatre, Montreal, P. Q.



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Hoboken, N. J.

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Hotel and Restaurant for the profession. Table board, \$4 per week. Breakfast from 7 to 12:30. Dinner, including wine, from 5:30 to 8:30. Rooms newly and handsomely furnished from \$3.50 to \$25 per week. Liquors and cigars of the very best brands. A. HICKSON, Prop.

TO LEASE FOR A TERM OF YEARS, Novelty Theatre,

Oldest and best-known playhouse in Brooklyn (E. D.). N. Y. New stage and improvements up-to-date. Apply to G. P. Truslow, 45 Broadway, Brooklyn, 2d floor.

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TYPE WORK. BLOCK WORK. For prices write to FEIST'S SHOW PRINT, White Haven, Pa. (Established 18 years).

WANTED a first-class attraction for the opening of a new Opera House, Albert Lea, Minn., by the first of October.

J. R. FULLER, Manager.

RELIABLE business-manager wanted for established attraction, must be well recommended and deposit \$1,000. Money secured.

RELIANCE, MIRROR Office.

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Under the direction of . . . JOHN WEBSTER

For open time address J. B. DELCHER, McConnell's Exchange, Abbey Theatre Building, New York.

OBITUARY.

Thomas William Shafto Robertson, son of Thomas William Robertson, and a nephew of Mrs. Kendal, died at Camberwell, England, on May 24, aged thirty-seven, after an illness of over twenty years from an incurable form of brain disease. The deceased began life as a veterinary surgeon, but a natural fondness for the stage was dominant, and he adopted the theatre. After a short apprenticeship at the Standard he took a company into the provinces to play his father's comedies. Mr. Robertson was then little more than twenty years of age, and was probably the youngest actor-manager on record. The Robertson Comedy company continued for more than twelve years, Mr. Robertson playing the parts with which John Hare had been associated in London. Several actors now prominent first appeared in Mr. Robertson's company. Besides his father's plays, Mr. Robertson toured with several of Pinner's plays. Mr. Robertson appeared at the St. James Theatre, London, under the Kendal-Hare management in *The Squire* and other plays, and later he acted as manager of the Court Theatre during the run of *The Amazons*, at the Princess' under Sir Augustus Harris, and also to the Burns-Croft Opera company. Mr. Robertson was author of a three-act play called *Other Days*, and in conjunction with T. Robertson he produced a life of his father, whose memory he loved, and the relics of whose work in the form of manuscripts, books, etc., he religiously preserved. The deceased was very popular both with the profession and public. He leaves a widow, professionally known as Cora Stuart. The remains of the dead actor were interred at the Paddington Cemetery, Willesden-lane, and the funeral was attended by many distinguished persons.

The father of Frederick Paulding, Colonel Richard Irving Dodge, U. S. A., retired, died very suddenly of apoplexy on Sunday, June 16, at his beautiful country home, "Lakeside," Sackett's Harbor, New York. Colonel Dodge was a grand-nephew of the late Washington Irving. He was a graduate of the United States Military Academy at West Point, and during the war served with distinction, holding the position of Provost Marshal-General of the State of Pennsylvania. He was a famous Indian fighter, and he was an intimate friend of Cook, Custer and Miles. He commanded with great distinction on the frontier at a time when the Indian warfare in the West was a serious consideration with the government. Colonel Dodge controlled successfully the various Indian tribes for thirty-three years. He was the author of several important works, the best known being "The Hunting Grounds of the Great West," and "Our Wild Indians." Colonel Dodge was retired from active service some six years ago on account of the law requiring the retirement of all officers upon reaching sixty-two. Colonel Dodge was a well-preserved, brilliant and entertaining old gentleman, and he had many friends in the profession. His widow, Mrs. Dodge, and his son, Frederick Paulding, the actor, left for Sackett's Harbor on Sunday. Colonel Dodge will be buried in the National Cemetery at Arlington Heights, Washington, D. C., with full military honors.

John A. Forepaugh, for several years manager of Forepaugh's Theatre, Philadelphia, died in that city June 9, aged forty-three years, from a complication of diseases. Mr. Forepaugh had been ailing since last February. The deceased was born in Philadelphia on August 9, 1852, and his father, George W. Forepaugh, his mother and wife survive. He was educated in the public schools. He was prominent in politics, having repeatedly represented the Thirteenth Ward of Philadelphia in the Common Council. As an amusement caterer he was well known. From early childhood he was associated with his uncle, Adam Forepaugh, the noted circus manager, and up to the time of the latter's death was his trusted lieutenant and adviser. The subject of this sketch was proprietor of the Casino in Broad Street, Philadelphia, for two years, and of the Mosaic Temple Theatre in Baltimore for three years, until it was burned in 1890. Mr. Forepaugh was a thirty-second degree Mason, and a member of the Mystic Shrine, as well as an Elk, and the funeral will be conducted by these fraternities.

MUSICAL NOTES.

Paderewski will reappear in this city on the evening of Oct. 30, with the Damrosch Orchestra, at Carnegie Hall.

Eugene Ysaye concluded his first American tour in Toledo last week Monday night, and will sail on Thursday on the *Normannia*. He says the American public demands novelties, and that he will not return to this country before two years have elapsed, when he will have a new repertoire. He came here to give forty concerts, and has given 100. When Mr. Ysaye was in San Francisco, he was visited by a number of wealthy citizens of Oakland, Cal., who wish to found a national conservatory of music there, and who tendered him its direction. He said he would accept if they would guarantee him \$100,000 a year for five years.

Seidl's Orchestra will begin a series of concerts at Brighton Beach on June 29.

Franc Ondick, a noted violinist native of Prague, has been engaged by Henry Wolfsohn for a tour of this country next season.

Il Trovatore has just been performed for the three hundredth time at the Vienna Opera House. This is a record reached only by some of Mozart's and Weber's operas.

THEATRICAL MECHANICS.

Philadelphia Lodge, No. 3, held their regular meeting at Elks' Hall, 232 North Ninth Street, on May 27, followed by a banquet and social entertainment to which all visiting members of the order were invited.

Toronto Lodge, No. 11, has elected: Honorary Patron, Sir Henry Irving; President, Joshua Walford; First Vice-President, Charles Fairhead; Second Vice-President, Thomas King; Recording Secretary, W. E. Meredith; Financial Secretary, William Miller; Assistant, John Gray; Treasurer, James Lydon; Sergeant-at-Arms, William Foster; Marshal, John Walford; Trustees, Ed. Ferris, R. Raymond, J. Gowan; physician, Dr. E. E. King; Delegate to Grand Lodge, John Ambler; Alternative, C. G. Richardson. The lodge presented John Ambler the retiring president, with an illuminated address, and also presented Manager Ambrose J. Small, of the Toronto Opera House, with an address for his many kindnesses to the association.

At the recent meeting of the Toronto Lodge, Mr. Quinn, of New York, was present, and made an address.

VAUDEVILLE JOTTINGS.

The Jordans, who will hereafter be known as "the five Jordans," have returned from London. They will be members of the Trocadero Vaudevilles next season.

Amann will sail for Europe on July 16. He will open at the Empire, London, on Aug. 1.

Eugene Sandow and wife are at Ostend, Belgium.

Papinto, the dancer, has gone to Nashville, Tenn., to fill a four-weeks' engagement, after which she will return to New York and appear on one of the roof-gardens.

Freddie Huke, who starred in this country several seasons ago in *For a Million*, returned to New York last week after an absence of a year in London, and will soon appear on the Keith circuit.

THE ELKS.

The Oakland, Cal., Lodge will give a circus on Friday and Saturday, the proceeds to go to the adornment of their plot in Mountain View Cemetery.

Brooklyn Lodge, No. 22, gave a performance in aid of its charity fund at the Columbia Theatre on June 9.

The Kansas City Lodge gave a public minstrel and specialty entertainment recently.

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ENGAGEMENTS.

Felix Haney and wife (Louise Lehman) have signed with Katie Emmett for next season. Mr. Haney will play a comedy role.

Manager J. J. Coleman has engaged Harry Beresford, Frank Ambrose, Edward Spears, Emma Dunn, and Stella Ambrose for Special Delivery next season. The play will open at Philadelphia on Aug. 26.

Barnabee and MacDonald have engaged W. G. Smyth, formerly manager for William Collier, to direct the tour of Robert Hilliard in *Lost-Twenty-four Hours* next season.

Verner Clarges and John F. Ward have been engaged by Augustin Daly to support Mrs. Potter and Mr. Bellevue in *Le Collier de la Reine* next season.

Eugene Tompkins has engaged Doré Davidson for the production of *Burmah*, which is being prepared for a run at the Boston Theatre.

Anne Caverly, who played the part of Rosamund in the pastoral production of *Fair Rosamund* at Albany recently has been engaged by Augustin Daly as a member of his company for next season.

Jennie Goldthwaite, who originated the part of Kitty Clover in Willard Spenser's opera, *Princess Bonnie*, has signed a two years' contract to play her original part, opening at the Broadway Theatre on Sept. 2.

James W. Morrissey, who has been general manager of A. M. Palmer's three Trilby companies, controlled by William A. Brady, has returned to New York. Mr. Morrissey has made arrangements with Mr. Brady to hold a similar position during the entire run of Trilby throughout the United States.

Emmett C. King has been engaged as a member of the stock company at Waukesha, Wis.

E. E. Shultz has been engaged by Manager Sidney R. Ellis to represent one of the latter's attractions on the road, and will assume his duties about Sept. 1.

Jeanne Vorhees has been re-engaged by Augustin Daly for another season. She sailed with the company for London. Miss Vorhees has played several good parts during the past season, and in each one she added to her reputation. It is evidently only a question of time when she will become one of the prominent features of Mr. Daly's estimable company.

Madge Lessing has been engaged by Canary and Lederer for next season.

J. J. Fitzsimons has been engaged by Fanny Davenport to play *Acquello* in *Gismonda* next season.

William F. Owens has retired from Augustin Daly's company, and has been engaged to play *Falstaff* in Julia Marlowe's production of *Henry IV.* next season.

Frank Dupree has been engaged to go in advance of *Clement* next season. It is possible that Mr. Clement will be seen in New York during the winter.

Robert Henders and H. Wilkes Stewart have been engaged for Jack Harkaway.

Oscar Wynne, from the Lyceum Theatre, London, has been secured by J. B. Sparrow, to play the principal comedy part in Jack Harkaway.

Harry B. Collins is engaged for Joe Cawthorn's company.

Herbert Pattee and J. L. Carhart have been engaged by Creston Clarke for next season.

Verner Clarges, of the Potter-Bellew company, will be a member of the Lyons-Grunwald stock company during the ensuing summer.

Robert Ireland, bandmaster of the Scotch bag-pipers for the Forty-eighth Highlanders, the Queen's regiment in Toronto, has been engaged by Manager Sidney R. Ellis to direct the band of royal bag-pipe players who will travel with Bonnie Scotland the coming season. Professor Ireland sails for Scotland next month to select the players for the band who will arrive about Aug. 1, prior to opening their season. He will also bring over a number of Scotch dancers and singers for the production.

Owen Wynne, comedian formerly of the Lyceum Theatre, London, England, now specially engaged in support of Rose Coghlan, has been secured for the leading comedy role in J. B. Sparrow's production of Jack Harkaway which is to be sent out on an elaborate scale next season.

Charles McGeachy has been appointed business manager of the Casino.

IMPOSITIONS ON FOREIGNERS.

The mother of a young woman who has won recognition as a singer in Milan writes of the hardships that a stranger encounters in Malta, where she lived with her daughter for some time. In a letter to *THE MIRROR* she says:

"The expenses have been so large and the salary so absurdly small that we have pulled through at Malta with difficulty. The law of journalism, for instance, is frightful. They throw the papers in at the door, and if your servant happens to use them and you don't pay for what you have neither ordered nor seen they take you to court and their vile law compels you to pay for each paper six months. Also in Milan one has to subscribe to all the papers, otherwise they won't even notice you, so at the commencement of a career it is one continued struggle. These wretched Europeans live on the Americans and the English, and I am looking forward to the blessed hour when I can set my foot on American soil once more."

TEMPTATION OF MONEY.

A Chicago despatch yesterday states that The Temptation of Money company, playing at the Academy of Music in that city, stopped during the third act on Saturday night because they had not been paid in two weeks. The manager, W. H. Haggerty, was said to have received \$2,000 with which to pay bills, and disappeared.

THE FOREIGN STAGE.

PREVOST'S DEMI-VIRGINS.

PARIS, June 1.

Few novelists can resist the temptation, which is often a dangerous one, of turning a successful book into a play, and M. Marcel Prevost has been no exception to the rule. His *Demi-Vierges* made a tremendous sensation last year and he has lost no time in dramatizing it. A piece with the same title was produced a few days ago at the Gymnase, which is an abbreviated version of the novel.

M. Prevost had to overcome two difficulties before he could make a good play out of *Demi-Vierges*. In the first place the interest of the novel, consisting almost wholly in the "psychological study" of the supposed modern girl and with very little plot, the play was likely to prove very wearisome. In the second, the outspokenness and astonishing candor with which M. Prevost treated a subject of the most delicate, not to say dangerous, nature would, it was thought, shock even a French audience if enhanced by the garish glare of the footlights. However, M. Prevost has toned down his piece considerably and it now shocks hardly anybody. But it bores some, unfortunately, for the playwright has only partly conquered the first and foremost difficulty he had to cope with, the danger of being dull.

The *Demi-Vierges*, as their nicknames show, are young ladies who are full-grown women, and to whom nothing—or almost nothing—concerns women is unfamiliar. They are learned in love, but in order to achieve their end in society—i. e., make a good match—they love prudently, and—well, they are, indeed, *demi-vierges*, being maidens in nothing else but the physical fact. The subject is not an easy one to handle. But M. Prevost has cast a sufficiently thick veil over brutal parts to be palatable. Indeed, the veil is so thick that the girls he puts upon the stage strike one as nothing else but as ordinary fair, but bona-fide society girls, and were it not that everyone has read the novel, no one would fathom M. Prevost's real meaning.

His real meaning is to expose what he fancies to be the typical girl of to-day, whom he has nicknamed with a name that will stick, though it is but rarely deserved. The plot of the play—and the novel—is really immaterial. Maud, the heroine, is the type of the *demi-vierge*. She is all but the mistress of Julian, a young and penniless swell, who really loves, and whom she really loves, but she must marry, and quickly, too, as she is very nearly at the end of her pecuniary tether. So she sets her cap at a very priggish and very simple-minded young nobleman, Maxime, fresh from the country, and he responds. He will retrieve her fortunes by a capital match, and no doubt continue to be Julian's mistress—*bona-fide* this time. But the price has an even more priggish sister, who is meant to be a contrast to Maud. Jeanne is the typical French girl, such as the most worldly of French rouses love at bottom to think their sisters and fiancées are innocent and unsophisticated to the verge of half-wittedness. Maxime hears Jeanne talking to her own fiancé. Her innocent words—which indeed would seem silly in the mouth of an infant—touch him. He sees Maud in her true light and jilts her. He had previously all but canonized her for her purity. He starts at his own folly and not quite what a bride should be. Maud ends up her chequered girlhood—or *demi-virginhood*—by selling herself to a wealthy banker who makes her his mistress.

There are numberless minor characters, most of them *demi-vierges* and among the men, what M. Prevost calls "initiators." But the chief incident, related above, really contributes the plot and gives an idea of the purpose of the play. Whatever one may think, however, as to the advisability of dressing such a theme, it would be better in any case to read the novel than see the play, for the book gives M. Prevost's peculiar and distressing views on the girl of the period with sufficient clearness, while the piece is perforce vague and to those who are unprepared it is difficult to see the drift of it. M. Prevost has not succeeded in writing a play of true psychological interest, and on the other hand his piece lacks plot enough to be a merely exciting drama.

The principal part, that of Maud, is played—and played to perfection by Jeanne Hading.

A FRENCH WOMAN-PLAYWRIGHT.

The *Œuvre* produced last night an interesting play by a girl-author, the twenty-year-old daughter of Léon Clodel, the late novelist, who, though but little known, was a writer of exceptional talent and a master of style. Mlle. Judith Clodel has followed successfully in her father's footsteps and her drama, *Le Volant*, is original and interesting in idea and cleverly carried out, in spite of some touches that reveal an inexperienced hand.

Le Volant—a bad title—here means the fly-wheel—this is on Mlle. Clodel's own authority—and is intended as a symbol of Fate, which whirls ever on and carries all with it that comes within its unrelenting grasp. Fate in the piece has whirled into the lives of Marianne and Pierre Corday in the shape of a fascinating, intellectual, energetic, healthy young woman, Rachel Savanne, and at length Marianne has to yield and depart.

In the first act Rachel has just come to renew acquaintance with the friend of her girlhood, Pierre, now a famous author, and he is astonished to find how broad her mind is and how easily she enters into all his views. Poor little loving, youthful Marianne's first shock is to hear her husband tell Rachel the story of his betrothal and marriage, which she would have kept for herself alone.

Rachel stays with the two and unintentionally wins more and more hold over Pierre. Marianne in vain tries to regain his love, and at last Pierre can restrain himself no longer and passionately tells his love to Rachel, who in turn loves him. She leaves suddenly, while it is still not too late.

It is too late, however. Left alone with Marianne, Pierre is morose, irritable, and can do no work. Rachel inspired him with energy, and filled his brain with teeming thoughts. His poor wife can do nothing to bear his ill humor. At last she prays him to explain or to be with her as he was once, and says that if not she will give him his freedom. He starts at this, implores her not to tempt him, then, as she still says "go," takes his hat and rushes out, leaving his wife broken-hearted. The absolute selfishness and hard-heartedness of the man towards the woman he has ceased to love is very cleverly drawn, as are also the characters of strong, healthy, well-developed Rachel, and tender, loving, weak, but noble-hearted Marianne. These three principal parts were capably played by M. Lagne-Pol and M. e. Després, and especially Mlle. Lara, who was admirable as Rachel. L. JESSOLD.

NEW PLAYS IN ENGLAND.

LONDON, May 28, 1895.

A new comedy by Jerome K. Jerome and Eden Phillips, entitled *The Prude's Progress*, was produced at the Theatre Royal, Cambridge, last Thursday.

As the play opens we are introduced to the attic of a house in Bloomsbury, where Ted Morris and his sister Nelly are residing while he is preparing for a final examination. They have been reduced to poverty by intruding all their worldly possessions to Mr. Ben Dixon, one of the modern company-promoting Pharisees, whom they believe to be their uncle. Ted Morris has a friend in Jack Melbury, an artist. Nelly and he fall in love, though the brother is not aware of it. The ground floor of the house is occupied by Adam Cherry, a retired thespian, who does various little kindnesses to the young people, and almost at the opening of the act makes an offer of marriage to Nelly. In order to help her brother, she accepts Cherry. Theodore Travers, a son of Mrs. Ben Dixon's first husband, enters and claims to be a cousin of the young couple. He is a man thoroughly up to date, and is always making notes. Mr. and Mrs. Ben Dixon arrive, and then the fun begins. Mrs. Dixon at once grasps the situation, determines to help the young people, and invites them to spend a holiday at the Cedars, Wallingford-on-Thames. The invitation is accepted, and the cuts she gives her sanctimonious husband are very amusing. Adam Cherry appears with champagne to drink success to their approaching marriage. The announcement is received with amazement, and Ted Morris tries to talk his sister out of her intention, but she cannot be moved in her resolve.

In the next act we are at the Cedars, where Mr. Ben Dixon manages to induce Adam Cherry to risk nearly his all in a bogus temperance company. Theodore Travers suddenly appears with the *Police News*, showing on the front page a likeness of a certain county councillor being thrown from the Aquarium by the strong woman for insulting her. Dixon cannot deny it is meant for him, though he tries to explain the affair away in a very plausible manner. The paper is left behind, and Mrs. Dixon, entering, sits upon it and insists upon her supposed husband doing something for her nephew and niece, whom she believes he has robbed.

When taxed concerning her money, of which he has full control, he confesses he has made away with it. Jack Melbury enters with another copy of the paper, and the company are convinced that the sketch is meant for none other than the hypocrite—who, Jack Melbury states, has also been recognized by Mrs. Wheelde, the landlady of the lodging house, as a runaway.

In the last act a trap is laid for Dixon. An appointment is made for him to meet a lady with money for investment. He is brought face to face with his wife, Mrs. Wheelde, whom he persuades to leave him for a while, and is just off to the Continent, when Adam Cherry enters and under a threat of prosecution makes him disgorge the money of which he has robbed the Morris'. This he encloses in an envelope, and Cherry picks up Theodore Travers' pocket-book, in which notes have been made with regard to the marriage of May and December. Cherry, recognizing the truth, determines not to press his suit, and the lovers are united. Adam Cherry returns to his old love, Mrs. Travers, and Ted Morris marries Primrose Deane.

The lines are in Jerome's best style, and the fun is well sustained. The comedy will probably prove a success. W. B. S.

AUSTRALIAN NOTES.

SYDNEY, N. S. W., May 13.

Williamson and Murgrove's Comic Opera company now at the Lyceum is meeting with greater success than the most sanguine of its supporters expected. It is a good comedy opera, and will stand many revivals at judicious intervals, provided the artists and accessories are up to date. The most important of their revivals was that of *La Fille de Madame Angot* on Saturday last, for six nights, in which Madame Emily Soldene resumed the part of Amaranthe (originally created by her in conjunction with Mlle. Lange in London). Nellie Stewart made a capital Clairette Angot, and some good songs fell to the part of Joseph Tapley and Wallace Brownlow as Angot's fiancé and her maid respectively. Dorothy will be the change of bill on Saturday next.

Florence Young of this company is to go home with the Gaiety Girl company, her place being taken by Lenore Orelli.

Violet Varley (Mrs. Joseph Tapley) will rejoin the company in June next and will appear in an opera new to us.

Williamson and Murgrove are importing several new operatic artists. Wallace Brownlow has signed for a further twelve months, and Kate Hardy is to join the company after her Tasmanian Cinderella tour. I may here note that Williamson and Murgrove's Comic Opera company has just celebrated its fifteenth birthday.

MAGGIE MOORE'S SUCCESSFUL SEASON.

Maggie Moore's (Mrs. J. C. Williamson) lease of the Theatre Royal has proved successful, she having successfully produced Little Jack Shepherd, Aladdin, and Meg the Castaway. Her American tour is only awaiting a suitable opportunity to begin. She is an artistic, if not altogether a pecuniary success. He is now producing *Work and Wages*.

Harry Richards has engaged Alice Leamar to revisit Australia. She was a member of the Lonn-Hood Gaiety company.

ROSILLIE-DACRE SEASON A FIASCO.

The Rosillie-Dacre season at the Melbourne Bijou ended in a fiasco. They will open next month at our Criterion, when it is to be hoped they will meet with more appreciation.

Brough and Boucicault's comedy company is carrying all before it in Brisbane (Queensland). The *New Woman*, *Sowing the Wind*, and an ideal husband have been produced. Brenda Gibson, who left this company a few months back to try her luck on the London boards, has been engaged by Henry Irving for a provincial and American tour. She is a half-sister to Robert and Fanny Brough.

Miss G. Oliffe (Mrs. O. Compton), the new leading lady (vice Mrs. Brough, resting), graduated in Sarah Thorne's company, and when engaged by "Dot" Boucicault was playing with Beerholm Tree in *A Bunch of Violets*.

THE GAITY ARTISTS IN AUSTRALIA.

Harry Monkhouse and Decima Moore draw £80 and £60 per week respectively, during their stay in Australia, under Williamson and Murgrove's management. So far the Gaiety Girl and in Town season is succeeding very well, although the receipts do not come up to that of Fred. Leslie's and E. J. Lonn-Hood's companies.

Charles Brighton, brother-in-law to Sir Augustus Harris, is now here on a visit to look out for novelties for next year's Drury Lane pantomime. Marie Lucella, Polly Emery, Edith Courtenay, Kate Hardy, Homer Wheelde, and Marton Hagan are to tour Queensland and Tasmania under Williamson and Murgrove's management, with the burlesques *Cinderella* and *Red Riding Hood*.

A NEW THEATRE FOR PERTH.

"Tommy" Hudson, just back from India, is now in Perth, where the foundations of a new and up-to-date theatre have just been laid.

Florence Lloyd, of the Gaiety Girls, is a niece to Mrs. Henry Bracy (Clara Thompson) of the Comic Opera company.

The veteran Wybert Reeve has been appearing in Augustin Daly's *A Night Off* at Adelaide, S. A.

PIRATES TO BE PROSECUTED.

Williamson and Murgrove advertise their intention to prosecute Silver King pirates.

B. C. Aspinwall has returned from England and will join Arthur Dacre's company.

William Walke, late of the now defunct Montague-Turner English Opera company, is about to visit your shores in search of an American engagement.

A monster benefit to Madame Soldene is being arranged to take place previous to her setting out for London.

Mrs. G. B. Lewis has been reappearing at the Melbourne Bijou with a performance of *La Pompadour* by Sydney Grundy.

William Elton, who revisited Australia with the *Monroe* Bound company, will shortly return to England. Wilfred Shine, of the same company, has elected to stay out here as stage-manager for Frank Clark (Mr. Billie Barlow).

Denis Holme, who stage-managed for the unlucky Inigo-Tyrell company, died this month in Victoria.

R. S. Smythe is very up to date. Frederick Villiers, the war correspondent, lectures next week under his management. He has also arranged with the Rev. Frank Clarke and Mark Twain for lecture tours.

George Leitch has settled in Wellington, N. Z., and is about to produce a local drama, entitled *The Land of the Moa*.

Signor Lardelli's new opera, Katherine, will be produced under the author's baton, at the Town Hall next week. E. NEWTON DALY.

MELBOURNE, May 8.

A Gaiety Girl has just closed a successful run at the Princess's.

In Town is also proving to be a great draw at the Princess's, and given promise of being the most successful entertainment that has been staged for many years. Bland Holt's presentation at the Theatre Royal of *The Span of Life*, is being played to crowded houses. The scene of the lighthouse brings down the house nightly. Mr. Bland Holt acts with his usual skill, and Mrs. Bland Holt delights the audience in her semi-comic part.

Mrs. G. B. Lewis will commence a short season at the Bijou with a performance of *La Pompadour*. The piece was produced in London in 1888 and obtained a success. Owing to other arrangements being made, the piece can be played for six nights only.

Harry Rickard's minstrel company, which is playing to good audiences at the Opera House, will have an entire change of programme. Alfred Saker and Alice Saker delight the audience with their clever acting, and J. W. Winton is very clever as a ventriloquist. The programme includes May Lovington, Miss Baxter, Priscilla Verne, and Bertha Fanning. The comedians are Forman and Paman, the Leslie brothers, and Harry Busham. The ballets and dancing acrobatic performances are very good.

The merry burlesque, *Don Juan, Jr.*, with Eva Clements in the title-role, is doing good business at the Cambridge. Dr. Arcy Stanfield, whose great ability as a comic actor is well known, makes an admirable foil to Don Juan. Florence Esdaile's singing is excellent.

The Cogill Brothers have a very good programme at the Oxford. It includes John Gourlay, the Corsican Brothers, Mabel Gracy Hamilton, Will, Whitburn, and Isabel Webster. Charles Cogill and Will Whitburn kept the audience amused with a laughable farce entitled *Up With Them*.

To-night will be the last appearance of Allan Hamilton's clever circus. The clever ponies and perfectly trained horses are greatly admired. The whole finishes up with the grand water-pantomime.

Messrs. Williamson and Murgrove's *Cinderella* com-

pany put up a record matinee at Adelaide. Over 6,000 people were turned away in one afternoon.

Mr. James Norrie, the sweet tenor, has presented Harry Murgrove with a very pretty silver match-box. Nearly all the members of Bland Holt's company are Australians. Some of them have been with him for over five years.

The Opera House at Brisbane has been secured by Williamson and Murgrove for a short season. It is uncertain whether *The Gaiety Girl* or *The New Boy* will be produced on that occasion. The firm's opera company will appear in July.

Between San Francisco and London it is said that the Gaiety company will cost Williamson and Murgrove £1,750.

Nellie Stewart, the prima donna of the Royal Comic Opera company will leave for England the end of the company's season at the Lyceum Theatre in Sydney.

In Town, now being produced by the Gaiety company, is an exposition of the behind scenes taken from plays like *My Daughter's Debut*, and *Mile. Ni-touche*.

At the conclusion of its Melbourne season, Hamilton's Circus and Water Pantomime will go to Ballarat and Bendigo. The artists, water pantomimists, ballet, and working hands number 120 persons. The Melbourne season has so far been most prosperous. JAMES M. ROBINSON.

NOTES FROM ABROAD.

At last Alexandre Dumas consents to declare his new comedy *La Route de Thèbes* ready for production. The piece will probably be seen at the Théâtre Français early in January next. M. Dumas began work upon this play more than five years ago.

The French Academy has voted to François Coppée for his play *Pour la Couronne*, the sum of \$1,000, placed at its disposal in memory of Emile Augier by his widow, to be awarded to the author of the best piece produced at the Comédie Française or the Odéon from January 1894 to April 1895.

Eleanora Duse is now reported to be in the last stages of consumption.

A. W. Pinero's *The Notorious Mrs. Ebbsmith* has been published in book form in London.

D'Oyley Carte is now reported to be convalescent.

M. Marius will soon sail for South Africa in the interests of George Edwards.

Arthur Shirley, it appears, is about to adapt that old Parisian play *La Porteuse de Pain*. The piece was never a success in France.

Bogey is the delightful title of a new play by E. V. Esmond, to be done shortly at the London St. James.

William Maclaren, the "new author," is to marry Lily Clementina Bandmann.

Charles Hannan, the author of *The Opium Eater* and other plays, has just had a play accepted by Charles Warner called *A House of Lies*.

There was a slight blaze and much alarm at the Covent Garden Theatre, London, the other evening. *Faust* was being performed and Mephistopheles' red fire caught the scenery. A panic was averted and the flames were soon extinguished.

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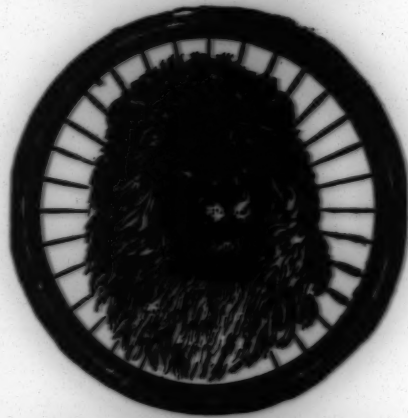
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